



Phil and Lona Livingoton, nov Ember 1936.

PARIS

THE LITTLE GUIDES

CAMBRIDGE AND ITS

GRAY'S INN AND LINCOLN'S

OXFORD AND ITS COLLEGES
ST. PAUL'S CATHEDRAL
THE TEMPLE
WESTMINSTER ABBEY
THE CATHEDRAL CITIES OF
ENGLAND AND WALES

THE CHANNEL ISLANDS
THE ISLE OF MAN
THE ISLE OF WIGHT
THE ENGLISH LAKES
THE MALVERN COUNTRY
NORTH WALES
SHAKESFEARE'S COUNTRY
SNOWDONIA
SOUTH WALES

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YORKSHIRE, NORTH RIDING
YORKSHIRE, WEST RIDING

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ROME
SICILY

LONDON





TOUR SAINT-JACQUES

By SISLEY HUDDLESTON

With Thirty Illustrations
and Two Maps

"Paris est véritablement sans pair et sans second;
Paris seul se peut dire un abrégé de tout le monde."

FRANCOIS D'AMBROISE

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PREFACE

WHEN I wrote my book In and About Paris, which is a personal impression of the rich and incomparable city on the Seine, my publishers suggested to me the need for a work on Paris which should be in conformity with the general plan of their series of Little Guides. I was at first reluctant to undertake this task. My own long experience of the French capital, my first-hand knowledge of its architecture and of its life, fortified by extensive reading—for there is, I suppose. little of value that has been written about Paris with which I am unacquainted—had aroused in me a feeling which it is no exaggeration to describe as love. For Paris I have something of the same passion that a man may have for his wife or his mistress. Its vivid movement among ancient monuments, its gaiety amid tragic memories, its bustling streets, its beautiful buildings, its kindly intelligent citizens, had taken hold upon my heart, and it appeared to be impossible that I should write about it except in terms of personal appreciation. How could I keep the colour out of the cold facts? It was the colour which most concerned me, so that if I considered it topographically, or historically, or in its present vital aspects, it was a purely personal Paris which presented itself to me. It was my Paris. It was only incidentally the Paris of the guide-books. What I wished to do was to convey something of this sentiment. On reflection, however, I decided that though there are plenty of books in which most of the information which I here give is given, there is not, so far as I know, any small volume in which viii PARIS

the memorable places are noted in convenient alphabetical order. It seemed to me that many visitors would like to refresh their memory, and would like to turn easily to paragraphs containing all the salient points of this or that feature of Paris. I concluded that though the job might be arid, it would be worth while. The difficulty has been to determine what to omit. Generally, I have not included details which are not specially significant or which leap to the eye. This is a book to slip into one's pocket. It cannot, in the nature of the case, be complete. If it were ten times its size it would be inadequate, but it would miss its purpose. I cannot, of course, pretend to any originality. I am indebted to a hundred predecessors. Yet I trust this compendium can be put to a definite and perhaps a unique use.

SISLEY HUDDLESTON

Paris, January 1928

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All the illustrations are from Photographs by Yvon of Paris

MAP AND PLAN

PLAN OF THE CITY OF PARIS . Front Endpapers (From a Drawing by A. E. Taylor)

COLOURED MAP OF PARIS SHOWING DISTRICTS At End



INTRODUCTION

I. Its Situation and Population

PARIS is undoubtedly the most interesting of continental cities. The capital of France, it is situated on the River Seine below the confluent of the River Marne and above that of the River Oise.

If one stands on a high tower in the centre, one will see, on a clear day, that Paris is almost surrounded by hills and lies in a basin. Yet the altitude of Paris itself varies from about 85 feet above sea level on the banks of the Seine to about 420 feet at the top of Montmartre. The Buttes-Chaumont at Belleville, the Montagne Sainte-Geneviève on which is built the Panthéon, the little eminence formerly called the Montagne du Roule on which is the Arc de Triomphe, and Montparnasse with Montrouge and Montsouris are among the more elevated parts of Paris, while to the southwest rises the shoulder of Mont Valerien from which the Prussian troops dominated Paris in 1870.

The town has been repeatedly enclosed within walls, which were rebuilt farther and farther from the centre as the city grew, and during the Second Empire the limits were extended to the fortifications, thus incorporating Passy, Auteuil, Ternes, on the western side, Batignolles, Montmatre, Belleville, Charonne, Bercy, on the north and eastern sides, and Grenelle, Vaugirard,

Montrouge, on the southern side.

These fortifications were made by Louis-Philippe in 1845. They were of solid stone, flanked with ninety-four bastions, and protected by a broad moat 50 feet wide. The ramparts were 33 feet in height with a parapet 19 feet in width. There were, besides, a series of forts at different distances from the city, and a second line of forts on the heights commanding the valley of the Seine. This elaborate system of defence embraced such towns as Versailles, Sceaux, Saint-Denis, Enghien, and Saint-Germain-en-Laye.

But by the 'fortifications', the inner enceinte alone is usually indicated. This inner enceinte, for nearly eighty years, determined the size and shape of Paris. The area within the fortifications, that is to say, Paris proper, is about 30 square miles. From north to south the city

covers 5½ miles, and from west to east 7½ miles.

Since the war, the work of demolishing the obsolete fortifications has been completed, and on the ground thus released by the military authorities garden suburbs are beginning to be developed. It must, however, be confessed that there are still around the city many deplorable tracts of land on which are ramshackle constructions. Doubtless in course of time these lamentable colonies of poverty-stricken people will be swept away and a Greater Paris will be realized.

A good deal of regret has been expressed at the disappearance of the fortifications. I am unable to understand why. The single advantage—if it be an advantage—of their existence was that they prevented Paris from straggling, like London, over the country-side. They gave Paris a definite contour. They made Paris compact. In this concentrated Paris, life, highly centralized, seemed more animated.

The city was imprisoned as in an iron corset, and

t became one of the most densely populated places in he world. It has nearly three million inhabitants, and it is now permitted to expand, and the environs, which in reality form part of the capital, are officially icluded, it will become, in point of population, the hird city in the world, behind London and New York.

It is interesting to compare the maps of Paris in ifferent ages, for the city has always been enclosed, vith the area nevertheless increasing from century o century. The centre has remained the Ile de la Cité, round Notre-Dame and the Palais de Justice. The area n Roman times was about 55 acres. Under Philippeluguste in the twelfth century it was 985 acres. In the ixteenth century it had become over 2,000 acres; in he seventeenth over 4,000 acres; and at the time of he Revolution was about 5,000 acres. Still it grew, .nd in the first part of the nineteenth century was 7,000 cres. The erection of the fortifications at first allowed ts development but afterwards checked its development. Γo-day, Paris contains about 20,000 acres.

In the same manner the population has rapidly augnented. In the early part of the fifteenth century it was 125,000. At the close of the sixteenth it reached 200,000. Under Louis XIV it attained 500,000. In Revolutionary days, it was 700,000. In 1845, it was 1,000,000. In 1862, when outlying districts were ncluded, it had a population of 1,700,000. Ten years ater it approached the 2,000,000 mark; and in 1895 was 2,500,000.

Geographically, the situation of Paris, 48° 50' N. lat. and 2° 20' E. long., is such that it enjoys a temperate though variable climate, and its distance from the principal capitals of Europe makes it the most convenient of European capitals. Somebody has said that London

and New York are termini, while Paris is not only the heart of France, but exercises a polar attraction on the whole world.

It is in the district known as the Ile-de-France, which is bounded by the Seine, the Oise, the Marne, and their affluents. It was not originally the capital of this region, of which the key is perhaps Soissons. It was at Soissons that the Frank, Clovis, gained the victory which opened to him Ile-de-France and ancient Gaul. Soissons remained his capital for some time, until fresh victories enabled him to instal himself on the banks of the Seine. But under the Franks there were other chief cities-Orléans and Metz-while Charlemagne chose Aix-la-Chapelle for his capital. Gradually, however, after the Norman raids, Paris became definitely the capital of the Kingdom. From the days of Hugues Capet its prosperity rapidly increased

The trading ships, which required little depth of water could easily come to Paris, and it was commerce which gave Paris much of its importance. We are reminded of this by the city arms—a galley in full sail with the motto: Fluctuat Nec Mergitur. Yet while the early Paris kings and the wealthy merchants helped to make Paris a true capital, the southern banks of the city quickly became the intellectual cosmopolitan quarter, and

conferred upon Paris a lustre that it has never lost.

II. ITS DIVERSITY

The rôle of Paris is veritably vital in the life of France and in the life of Europe. Like Rome, Paris is ancient, but Paris also represents, as Rome does not, modern France. Berlin represents modern Germany, but it does not represent old Germany. Paris is for Paris what Oxford and Cambridge are for London, and Harvard and Boston are for New York. Paris is the intellectual summit of France; it is the artistic Mecca; it is the seat of the Government; it is an industrial city; it is a port. It reflects the variety of France and everything that is French flows to or flows from Paris.

It is the most visited city in the world. It stands on the crossways from England to Italy, from Germany to Spain, from Russia to the United States, and all the Balkanic countries regard Paris as a sort of superior capital. Paris is 260 miles from London, 200 miles from Brussels, 335 miles from Amsterdam, 337 miles from Berne, 669 miles from Berlin, 865 miles from Vienna, 909 miles from Madrid, 916 miles from Rome.

Paris is bright and bustling, but it does not sacrifice its beauty to its activity. It is coquettish about its appearance, and the newest buildings and monuments are

worthy of the old. Cosmopolitan in the fullest sense of the word for many centuries, it has cultivated the virtues of hospitality, of urbanity, of alert curiosity, of rapid comprehension, and has become the world's playground.

Paris and its environs contain the tenth part of the French population, but not forty per cent of its inhabitants were born in Paris. More than half have been drawn to Paris from the provinces, and ten per cent are foreigners. The foreigners, though assimilated if they reside long in Paris, have their clubs, their churches, their social life, which may revolve around their embassy. They tend even to form into colonies in special quarters. As for the provincials, they would be shocked if they were not regarded as essentially Parisian, but they nevertheless maintain their local pride, and there is no province of France which has not its organization, its journals, its dinners at Paris.

The traveller who shops in the Place Vêndome, and passes an afternoon in the Louvre, and wanders about the curious quays of the Seine, and spends his nights at Montmartre, may not observe that Paris is earlyrising and hard-working. Yet there are few trades that are not practised on a large scale, though inconspicuously. Often they have their allotted districts.

Thus furniture is made in the Faubourg Saint Antoine, and caps and cardboard boxes in the Marais. There are leather factories on the banks of the underground Bièvre, and about the Place de la République, while Gobelins tapestries are woven by this subterranean stream. On the south-west side there is a great production of automobiles, and on the north-east side of chemicals. On the south are metallurgical works, as well as in the north.

A little beyond the two main islands of the Seine are the vintners. The part round the rue de la Paix is given up to millinery and dressmaking establishments and other maisons de la mode. The book business is chiefly on the left bank of the Seine. A thousand ingenious contrivances, which are called articles de Paris, are made at Ménilmontant and Belleville.

So one could continue, but enough has been said to show that this aspect of Paris, which is usually neglected in the guide-books, is extremely important. A score of million tons of goods are handled every year on the river quays, and on the network of canals in the département of the Seine.

As I wrote in my book In and About Paris: 'How many cities is Paris, and yet how homogeneous, how single it is! There is the Paris of the student, at once serious and joyous: the Paris of the poet, with romance as palpable as ever: the Paris of the visitor, artificial and

Paris loves to live in the public view—in the paved out-of-doors—and its façades and faces are not blank with blinds. But there is much that the casual spectator cannot hope to see or to understand. He should be content to take the Paris that presents itself—a smiling, pleasant Paris which will make him welcome and freely

display its treasures.

Paris can, of course, be 'done' in a few days by the tourist who is content with superficial appearances, but I strongly advise anybody who is not obliged to scamper from place to place to stay at least a few weeks and a few months if possible, surveying the city at leisure, loitering over the churches, the monuments, and the museums, and lingering in the parks, the boulevards, and the tangled streets of the older quarters. Many of them are indicated in this Little Guide, but the greatest delight of travel is to make discoveries, and the visitor who is not in a hurry, and who knows how to look about him, will perpetually come with a start of surprise on something interestingly new or admirably old.

There are in Paris a hundred churches and a hundred

There are in Paris a hundred churches and a hundred theatres. There are scores of *boulevards* and of fine avenues, hundreds of squares which help to set handsome buildings in clear view, and thousands of streets and

passages, decorated with fountains and statues. There are more than thirty bridges, spanning the winding river; and almost as many museums. There are hundreds of thousands of trees planted on the pavements of the streets, and in the three-score public gardens, and in the spacious parks and in the great woods.

III. ITS PLAN

If one looks at the map it is easy to obtain a general idea of the arrangement of this circular city. It is divided naturally into two parts by the great highway of the Seine in which is the cradle-shaped primitive Paris, the Ile de la Cité, followed by the Ile Saint-Louis.

To the north, almost parallel to the river, run the Grands Boulevards, from the eastern Place de la Nation to the rue Royale. They are almost continued, across the Place de la Concorde, by the Avenue des Champs-Elysées to the Place de l'Étoile and the Bois de Boulogne; or are carried farther north by the Boulevard Haussmann and the Avenue de Friedland to the same star-like points from which radiate a dozen avenues. The rue de Rivoli is another great thoroughfare which, prolonged by the rue Saint-Antoine, almost traverses the city from east to west.

At right angles with them are great routes from the north to south, based on the axis of the Ile de la Cité. The oldest of them is the rue Saint-Jacques, with the rue Saint-Martin and its 'faubourg'; but it is now doubled by the Boulevard Saint-Michel and the Boulevard de Sébastopol.

Beyond the Grands Boulevards the Faubourg Saint-Denis is the great northern road leading to the Basilica of Saint-Denis, the burial-place of the Kings of France. There are many other more modern thoroughfares, running northward from the river, or southward.

There is an outer ring of boulevards, which may most clearly be traced from the Place de la Nation to the Parc Monceau, while an unbroken ring of boulevards encloses

the entire city.

Generally speaking of the northern faubourgs-so named because they were formerly suburbs of the cityare industrial or commercial. The western suburbs, on the northern bank of the river, are more fashionable. Finance has its home between the Opéra and the Palais-Royal. On the southern bank, in the Faubourg Saint-Germain, are the remnants of the old aristocracy, and the ambassadorial and governmental offices. All that part which lies directly south of the middle of the Ile de la Cité is the intellectual head-quarters of Paris, and has been since the earliest times. The Ouartier Latin-so-called because the students and teachers from many lands who gathered there spoke the universal language of educated men in the Middle Ages-is the seat of the University. Beyond, the artistic district of Montparnasse is of more recent growth.

London has spread out in disorderly fashion. New York and other American towns have developed on a geometrical plan, with parallel avenues, cut regularly, at right angles. Paris has grown slowly, and its strictly defined limits crowded and cramped the houses and streets of the older parts but enabled it to grow

symmetrically.

The Faubourgs (the suburbs) gave space for promenades and gardens, but successively these suburbs were enclosed, and the gardens and promenades were built upon. In modern times wide thoroughfares have been driven through these old quarters, and much of old Paris has

disappeared. But, as far as possible, interesting monuments have been preserved and indeed have been

disengaged.

There are, as it were, two Parises superimposed one on the other. Here and there are the remains of the irregular Old Paris, but the New Paris is carefully designed, with broad avenues usually converging to a spacious circus. The treasures of centuries make Paris a museum of history, and the experience of great town-planners makes it a model of urban architecture. It is this blend of ancient and modern which gives Paris its distinctive style.

Paris is not, like other cities, under the administration of a Mayor. Two Prefects—the Prefect of the Seine and the Prefect of Police—appointed by the Government, exercise the chief civic functions. There is besides,

a Military Governor.

There is a Municipal Council, composed of eighty members, one for each quarter of the city. They form part of the Council General of the Seine, the departmental assembly. For administrative purposes, the capital is divided into twenty arrondissements, each subdivided into four quarters. They are usually named after the most prominent feature of the district. Thus the first arrondissement is the Louvre, and its four quarters are called Saint-Germain-l'Auxerrois, Halles, Palais-Royal, Place Vendôme. The second is the Bourse; the third, the Temple; the fourth the Hôtel de Ville (one of its quarters being named Notre-Dame); the fifth, the Panthéon (which includes the Quartier Jardin des Plantes); the sixth, the Luxembourg. Other arrondissements are Palais-Bourbon, Elysée, Opéra, Gobelins, Observatoire, Passy, Butte Montmartre, and Buttes-Chaumont.

IV. Some Itineraries

If the visitor chooses a particular starting-point, whether t be the Palais de Justice or the Opéra or the Etoile, ne will have no difficulty in constructing for himself unitable itineraries. Let us assume that he makes his starting-point the Opéra, and wishes to fix the map of Paris in his mind by a series of drives through the principal ttreets. He may in four such excursions cover most of

the interesting sights of Paris.

He may proceed from the Opéra westwards, along the short stretch of boulevards to the church of the Madeleine, then take the rue Royale, traverse the Place de la Concorde ascend the Champs Elysées, noting the Grand and Petit Palais, to the Arc de Triomphe, thence entering the Bois de Boulogne, leaving the Bois by the Porte de la Muette, and proceeding to the Trocadéro, the Eisfel Tower, the Champ de Mars, the Invalides, with Napoléon's tomb, and so returning by the Quai d'Orsay, with the Chambre des Députés, and the Pont de la Concorde. This route covers a good deal of the western side.

A second route, which would take in the more northerly districts, would pass from the Opéra by the rue Auber into the Boulevard Haussmann, with the Chapelle Expiatoire and the Church of Saint-Augustin, by the Boulevard Malesherbes, with the Parc Monceau, by the Boulevard de Courcelles and the Boulevard des Batignolles to the Sacré-Cœur and the Butte Montartre, and thence into the north-east quarters with the Parc des Buttes-Chaumont. the Père-Lachaise Cemetery, and so by the Avenue de la République to the Place de la République and the Grands Boulevards.

A third route from the same starting-point would take

us by the rue de la Paix and the Place Vendôme into the rue de Rivoli, and would show us the Tuileries Garden, the Théâtre Français (Comédie-Française), the Palais-Royal, the Louvre, the Place du Châtelet, and thence into the picturesque eastern quarters, passing by the Tour Saint-Jacques and the Hôtel de Ville, to the rue Saint-Antoine and the old Marais, the Place des Vosges, the Place de la Bastille, with its Colonne de Juillet, and returning by the busy thoroughfares of the centre, with a glance at Les Halles, at a Saint-Eustache, at the Banque de France, the Place des Victoires, the Bibliothèque Nationale and the Bourse.

Finally, the southern districts may be reached by the Avenue de l'Opéra, across the Place du Carrousel in the Tuileries, the Pont des Arts, which takes us over the river to the Institut de France, and thus by the rue Bonaparte, passing the Ecole des Beaux-Arts, to the Eglise de Saint-Germain-des-Prés, and thence to the Place Saint-Sulpice, with its church, and the Luxembourg Gardens, Museum, and Palace, the Odéon Theatre, the Boulevard Saint-Michel, the Musée de Cluny, the Sorbonne, the Panthéon, the Bibliothéque Sainte-Genevieve Saint-Etienne-du-Mont, and, proceeding eastwards, to the Jardin des Plantes, returning by the quays, obtaining a glimpse of Notre-Dame, and the Palais de Justice and the Sainte-Chapelle on the Ile de la Cité, and crossing the river again by the old Pont-Neuf with its statue of Henri IV.

In such tours there is little that is omitted of importance, and the visitor who thus has a general view of Paris will be able to revisit it in detail in his own way at leisure.





THE MAKING OF PARIS

THE history of Paris is written in its stones. Vestiges of every epoch remain. It is not merely in the useums that traces of an older Paris are to be found. They are to be seen everywhere. From the Gallooman period to the Classical period, examples of archiecture still exist. There are public monuments and rivate mansions. Their enumeration would fill many ages, and their description several volumes. As far as ossible the authorities try to respect the significant r beautiful relics of past ages, and, in classifying them s historical, take them under their protection. Doubtess the exigencies of modern urban architecture have estroyed much that one would have liked to preserve. et one must not complain. From the third to the ighteenth century there is much to admire; while he nineteenth century contributed its own handsome uildings, and its gardens, squares, and thoroughfares. Paris is two thousand years old, but it is still from Paris hat come the latest modes.

I. THE ROMAN PERIOD

Of its history before the coming of the Romans there is no record. It was, in the year 53 B.c., when it was subdued by the Romans, only a stockaded village. Its inhabitants were the Parisii, a Celtic Tribe. For the most part they were fisherman. Their stronghold, on the Ile de la Cité (where now stands Notre-Dame) was known as Lutetia Parisorium. Excavations have prought to light various objects of the pre-Roman days,

but it was under the Roman occupation that the little town, surrounded by marshland and forest land, truly began to be built. The Romans set up a camp on the plain of the Luxembourg, an amphitheatre on the Montagne Sainte-Geneviève, a temple in the Faubourg Saint-Germain, a place at the foot of the Cité, and an aqueduct on the hill of Arcueil.

There are remains which attest the relative importance of Lutetia under the Romans. The stones of the Palais des Thermes, sometimes called Les Thermes de Julien, since the Emperor known as Julian the Apostate is supposed to have stayed there, are to be found in the gardens of the Hôtel de Cluny-itself a delightful fifteenthcentury building in which are collected débris of the antique and mediaeval town. The ruins at Arcueil are still to be seen. On the eastern slopes of the Montagne Sainte-Geneviève the Arènes de Lutèce-doubtless of the third century-have recently been brought to light. There on the stone benches of the amphitheatre sat the Gallo-Romans to watch circus games or theatrical performances. Under Notre-Dame-where the choir now stands-was discovered an altar dedicated to Jupiter. Excavations along the Boulevard Saint-Michel, and indeed in the whole region south of the Ile de la Cité, have revealed vestiges of Roman ways and Roman utensils. The collection of the Musée Carnavalet is rich in such momentoes.

II. THE CHRISTIAN PERIOD

The early years of Christianity have left few monuments, though one is reminded of them everywhere. The names of the primitive martyrs and missionaries have been given not only to churches but to whole districts. Thus Montmartre is the Mons Martyrum, where Saint-Denis, or Dionysius, the first Bishop of Paris, is supposed, with his companions, to have suffered martyrdom, after preaching Christianity in Paris about the year 270; and Saint-Denis is the little town north of the capital which sprang up around the abbey and the cathedral to which he walked after his decapitation with his head in his hand. It was Sainte-Geneviève, born in 421 at Nanterre, where, like Joan of Arc, she tended sheep, who caused the original church to be erected on the site where Saint-Denis was buried. The bones of the Kings of France were for centuries interred in the abbey.

Sainte-Geneviève herself is one of the patron-saints of the city. Saint-Germain-l'Auxerrois—whose name is given to the Paris church where the tocsin was rung for the massacre of Saint-Bartholomew's Day—saw her when she was a child and predicted her future. It is recorded that when Attila the Hun was marching on Nanterre, Geneviève assured the people that they would be saved, and indeed the Barbarians changed their direction.

When Childeric invested Paris—he had a blockhouse built on the site of the present Louvre, and some philologists would derive Louvre from Louver, a blockhouse— Geneviève sent boats in quest of food-stuffs, and prayed

for the safety of Paris.

In 493 the Franks captured the city. Geneviève converted Clovis to Christianity. She died in 512, and was buried on the hill where stands the Panthéon. Her shrine in the church of Saint-Etienne-du-Mont is still the object of popular veneration, and to it are annual pilgrimages. In the Panthéon, formerly the Eglise Sainte-Geneviève, are frescoes commemorating Saint-Denis and Sainte-Geneviève.

There are plenty of other suggestions of early Christianity. Thus one of the first streets running through the Latin Quarter was the rue Saint-Jacques, which is the continuation northwards of the road from Rome which was travelled, according to legend, by Saint-Jacques—that is to say, Saint-James the Apostle, who brought Christianity to the Gallo-Roman settlement. The rue Saint-Jacques retains something of its character of antiquity; but running parallel to it was another road, which is now a fine thoroughfare called the Boulevard Saint-Michel. Saint-Michel (Michael) is the patronsaint of France, in whom Joan of Arc placed her faith.

Again, north of the river, are the rue Saint-Martin and the Faubourg Saint-Martin, reminding us that Saint-Martin was a Roman captain, living in Gaul, who cut off half his cloak to cover a beggar. The Paris Bishop Saint-Marcel is not forgotten—the quarter east of Notre-Dame is known as Saint-Marcel. In the Boulevard Saint-Marcel, Gallo-Roman sarcophagi have recently been unearthed. Another early Paris Bishop, Saint-Germain (Germanus), who died in 576, was buried in the great Benedictine Abbey founded by Childebert in the sixth century, the church of which, subsequently rebuilt, was called Saint-Germain-des-Prés. It may be noted, in passing, that, centuries before, Isis was worshipped here.

III. THE FIRST CAPETIAN PERIOD

Under the Frankish rulers Paris was only one of a number of principal towns of France. Neither the Merovingians nor the Carlovingians regarded Paris as their head-quarters. Then in the ninth century came the Norman invaders. The Parisians defended themselves by the Petit Pont, and the little garrison of a tower on the left bank have their names engraved on a marble plaque. The Count of Paris, Eudes, or Odo, displayed great courage against the Normans, and he was made King. Gaul had ended and France had begun, and of

France Paris was the capital.

It was Hugues Capet who seized completely the reins of power. France was entirely separated from the Empire. Paris became the home of the mediaeval Monarchy. The Kingdom grew, and to the Ile-de-France were gradually added such provinces as Flanders, Aquitaine, Champagne, Burgundy. From 987 onwards, as Hugues Capet was recognized as supreme, and received the allegiance of seigneur after seigneur, Paris increased in importance. It increased in size and in wealth. It increased in culture.

By the river was brought timber from the surrounding forests, stone from the quarries, wheat from the plains of Beauce and Brie. Houses were built in great numbers, and food and work was provided for the growing

population.

The river merchants founded the Hanse Parisienne. They were a powerful corporation. They fixed the prices of commodities. The arms of Paris, on which is a ship in full sail, were the crest of this guild. A second wall was built about the city, probably under Louis VI,

who died in 1180.

During the reign of his successors the old Roman architecture, which was low, and heavy, and dark, began to change; and the more daring and joyous Gotnic buildings were erected. Among them was Notre-Dame, whose foundation stone was laid in 1163. The Roman style is still represented in the tower of Saint-Germain-des-Prés and in the apse of Saint-Martin-des-Champs. Yet the pre-Gothic period, though it is not well represented

to-day, had given Paris many of its parish churches, many of which have since been rebuilt—Saint-Etienne, Saint-Jean-le-Rond, Saint-Denis-du-Pas, Saint-Julien-le-Pauvre, Saint-Marcel, Sainte-Geneviève, Saint-Séverin, and Saint-Germain-l'Auxerrois.

It is to Philippe-Auguste (Philip-Augustus), who reigned from 1180 to 1223, that Paris owes, perhaps, more than to any other man. He has been described as the 'second founder of Paris'. The two old wooden bridges to the Ile de la Cité which had hitherto done duty were replaced by stone bridges. He began to pave the principal streets. There were now nearly 100,000 inhabitants and he caused the city to be enclosed by a much larger wall. On the left bank it took in the Montagne Sainte-Geneviève, and to the north it swept around from the Ile Saint-Louis to the Louvre.

This is the first certain appearance of the Louvre in history. The white and green lines in the south-west angle of the courtyard show the ground plan of the structure, not as it was left by Philippe-Auguste, but as it was enlarged by Charles V a century and a half later. In the time of Philippe-Auguste it was a small but strong fortress.

The curious may discover vestiges of the rampart of the late twelfth century in some of the streets of the left bank—notably about the rue Mazarine, the rue Monsieurle-Prince, the rue des Fossés-Saint-Jacques, the Passage du Commerce, and the rue Clovis. In the garden around Saint-Julien-le-Pauvre is a portion of the old wall.

Outside the wall were the suburbs, and their position, in relation to the wall, is indicated by the designation of Faubourg—Faubourg Saint-Germain, Faubourg Saint-Jacques, Faubourg Saint-Marcel, Faubourg Saint-Victor. To the north the city developed rapidly. On the right

bank, in the following centuries, were such Faubourgs as Saint-Honoré, Montmartre, Saint-Denis, Saint-Martin du Temple, and Saint-Antoine.

The schools of Paris became a single University. This University ranks with Bologna as the oldest in Europe. It sprang out of the classes attached to Notre-Dame. Abélard transferred it to the Montagne-Sainte-Geneviève, and it obtained its first statutes from Pope Innocent III in 1208.

IV. Notre-Dame and Palais de Justice

The building of the Cathedral of Notre-Dame proceeded throughout many generations. Begun in the twelfth century, it continued throughout the thirteenth, and embellishments and additions were made in the fourteenth. Yet it was chiefly during the reign of Philippe-Auguste that the great Cathedral, which is the most interesting piece of Gothic architecture in France, and ranks for beauty with those other works of companies of masons who covered France with marvellous churches -Chartres, Rheims, Amiens, Bourges-made most progress. The high altar was consecrated in 1189 and the nave in 1208. The west front and its towers came thirty years later, the south porch fifty years later, the north porch still a few years later, while the chapels which surround it were constructed between 1240 and 1315.

Victor Hugo, in his famous description, calls Notre-Dame a 'majestic and sublime edifice'. There are few finer architectural pages than that front in which are the three receding pointed gateways, with the decorated and indented band of the twenty-eight royal niches, the vast central circular window flanked by two lateral windows, o PARIS

the lofty and slender gallery of trifoliated arcades supporting a heavy platform upon its light and delicate columns, and the two great towers rising storey above storey; the innumerable details of statuary and carving in powerful alliance with the tranquil grandeur of the whole—a vast symphony in stone—combining unity with complexity—the prodigious result of the whole resources of an era, in which, upon every stone, is seen displayed the manifold fancy of the workman, disciplined by the genius of the artist.

This joyous expression of religious aspiration, of a new belief in life, with its daring arches, its flying buttresses, its lightness in spite of colossal proportions, its fantasy reposing on essential solidity, had its counterpart in the secular buildings. There were gabled houses, covered market-places where the people met, hospitals, and aqueducts. The people became conscious of themselves; and under Saint-Louis (Louis IX) the office of Provost was reformed, and the statutes of the commercial and industrial guilds of the city, which was to remain in force for five centuries, were drawn up by Etienne Boileau.

Saint-Louis built, in another part of the Ile de la Cité, the splendid Sainte-Chapelle. It is a veritable gem of Gothic art, with its transparencies, its grace, its slender height. It was constructed in 1245 to 1248 as a shrine for the Crown of Thorns and a fragment of the True Cross (now in the Treasury of Notre-Dame) sent to Saint-Louis from Constantinople by the Emperors. The Sainte-Chapelle is therefore one of the gifts of the Crusades to Paris.

But the Sainte-Chapelle was part of a still older block of buildings now known as the Palais de Justice. It was formerly known as the Palais de la Cité. On the site





here was a Roman palace, later inhabited by the Meroingian kings. The Comte Eudes, in the ninth century,
dopted the palace as his residence. Nothing of this
incient edifice remains—the ancient edifice in which
lied Louis VI and Louis VII, and in which Philippeluguste was married. Viollet-le-Duc, the great archiiect, who during the nineteenth century restored so
judiciously many of the monuments of Paris, believed
that the portion of the building known as the Cuisine de
Saint-Denis was left almost untouched, at least from the
time of Philippe-le-Bel, who reigned in the latter part
of the thirteenth and the early years of the fourteenth
century. The Tour de l'Horloge, the Tour de César,
the Tour d'Argent, the Tour de Bonbec are in the style
of the thirteenth or fourteenth century.

The Sorbonne, the present seat of the University, though rebuilt by Richelieu and again rebuilt (with the exception of the church) in the nineteenth century, was erected as the seat of the University by Robert de Sorbon, the confessor of Saint-Louis. More than ever the Latin Quarter became, with its colleges and its cabarets, the

centre of cosmopolitan intellectual life.

V. THE MIDDLE AGES

In the fourteenth century—1356—Etienne Marcel, Provost of the Merchants, began the construction of new fortifications. They ran much farther to the north—to the Grands Boulevards. In the reverses of the Hundred Years' War, the Provost, representing the people, the Third Estate, the bourgeoisie, endeavoured, with skill and courage, to save the city. Charles V, whom history calls 'Le Sage', completed the new fortifications.

The Saint-Antoine gate was transformed into a fortified

castle—the Bastille, which was to figure so prominently in the annals of France. These were troubled years for Paris—and for France. There were dynastic quarrels and party rivalries. The French and the English fought, and the Burgundians and Armagnacs fought. Paris was captured by the English in 1420. Plague and famine devastated the city, and bandits infested the streets. It was a doleful time, till Joan of Arc came, and by a miracle restored France to the French. Charles VII was set upon his throne. Paris belonged to the Parisians again.

Of this Paris of the Middle Ages comparatively little remains, but the searcher will nevertheless be rewarded for his pains. There are churches like the Eglise Saint-Séverin, and the Eglise Saint-Merri, and the Cathedral, and the Sainte-Chapelle, and the towers of the Palais de

Justice, and portions of the Louvre.

Such buildings as the Tour de Nesle, which faced the Louvre, across the river, on the site of the present Institut, and was the scene of the orgies of Marguerite and Jeanne de Bourgogne, wives of Louis X and PhilippeV, who, according to legend, caused their lovers to be thrown into the Seine, have totally disappeared. The Bastille is now merely a column—erected to commemorate the Revolution. The Temple, which was the stronghold of the Knights Templars (subsequently used as a prison to which were brought Louis XVI and the Royal family in 1792) is now a garden. Gone too is the Hôtel Bayard, the residence of Pierre du Terrail, the Chevalier sans peur et sans retroche.

Yet here and there one may come upon a well-preserved relic. In the Marais at the corner of the rue des Francs-Bourgeois, for example, is an elegant little turret which belonged to the Hôtel Barbette, the favourite residence of Queen Isabeau de Bavière, from which stepped the Duc d'Orléans, brother of Charles VI, to be assassinated by the hired bravos of the Duc de Bourgogne, Jean Sans Peur. Jean Sans Peur retired to the Hôtel d'Artois or Hôtel de Bourgogne (rue Etienne-Marcel), where he caused to be erected the Tour de Jean Sans Peur—a piece of admirable workmanship.

At the corner of the rue des Blancs-Manteaux—in the Quartier du Temple—still exists the Cabaret de l'Homme Armé, where men drank and sang and laughed as early as 1432. And near by, a handsome Gothic gateway with turrets, was the entrance to the Hôtel de Clisson, which dates from 1371. One can find other reminiscences of this age, including the delightful Hôtel de Cluny, built on ground bought by the Abbey of Cluny in 1340, though not actually constructed until towards the end of the following century.

But perhaps the Hôtel de Sens in the rue du Figuier is the most interesting example of domestic architecture of the Middle Ages. It is on the site of the Hôtels d'Hestomesnil, given by Charles V to the Archbishop of Sens in 1365. The Bishopric of Paris was then dependent on Sens. The Archbishop Tristan de Salazar

reconstructed the mansion.

VI. HUGO ON FIFTEENTH-CENTURY PARIS

Victor Hugo has inimitably described the Paris of the fifteenth century, and one cannot do better than try to see it through his eyes. He shows that the city was already, at that time, large and beautiful. It had grown around the island of the Seine, with two bridges connecting north with south, and two fortresses, the Grand Châtelet (where is now the Place du Châtelet) and the Petit Châtelet, on the other side of the Seine by the

Place Saint-Michel. It had outgrown the enclosure of Philippe-Auguste, and its suburbs were rapidly spreading beyond the enclosure of Charles V. It could not be contained within a girdle of walls.

Paris proper could be divided into three parts. There was the original Cité on the Island. There was the University on the left bank, stretching from the Tournelle to the Tour de Nesle, and taking in the Palais des Thermes and the Montagne Sainte-Geneviève, with the Porte Papale, which was almost on the site of the present Panthéon. The Town—that is to say the busy industrial and commercial region—was developing with the greatest speed. It was on the right bank. Its quays ran along the Seine from the Tour de Billy to the Tour de Bois. The salient points of the enclosure were those emplacements where now stand the Porte Saint-Denis and the Porte Saint-Martin.

The Cité was chiefly ecclesiastical, the Town commercial, and the University intellectual. The Provost had authority over all. The Municipal authority, of which he was the head, first met in the Parloir aux Bourgeois (marked by a tablet in the Place du Châtelet), and later near the Place Saint-Michel (tablet on 20 rue Soufflot); and finally Etienne Marcel bought the Maison des Piliers in the old Place de Grève, where is now the Hôtel de Ville. Offenders were judged at the Palais de Justice, and far to the north was the Gibet de Montfaucon, the Tyburn of Paris, where were hung many poor unprotected students, and upon which Villon, in fear of death, wrote one of his most poignant ballades.

VII. THE MEDIAEVAL TOWN

In the fifteenth century there were five islands within

the circuit of Paris-the Ile Louviers, which is now the Quai Henri IV, the Ile Aux Vaches, and the Ile Notre-Dame, both uninhabited and in the seventeenth century made into one and now called the Ile Saint-Louis, the great Ile de la Cité, and at its western extremity the islet of the Passeur aux Vaches, now lost under the Pont-Neuf. By this time, too, there were five bridges, three on the right-the Pont-Notre-Dame and the Pont-au-Change of stone, and the Pont-aux-Meuniers of wood; and two on the left-the Petit-Pont of stone, and the Pont Saint-Michel of wood-all laden with houses. The University -that is to say the south side-had six gates built by Philippe-Auguste; the Porte Saint-Victor, the Porte Bordelle, the Porte Papale, the Porte Saint-Jacques, the Porte Saint-Michel, and the Porte Saint-Germain. The Town also had six gates built by Charles V: the Porte Saint-Antoine, the Porte du Temple, the Porte Saint-Martin, the Porte Saint-Denis, the Porte Montmartre, and the Porte Saint-Honoré. It was at the latter gate that Joan of Arc was wounded in attacking the city.

Hugo also pictures two lines of streets connecting north with south, at right angles to the Seine. One of them ran from the Porte Saint-Jacques to the Porte Saint-Martin, and was called successively rue Saint-Jacques, rue de la Juiverie, and rue Saint-Martin, crossing the river by the Petit-Pont and the Pont Notre-Dame. The other line of streets was successively called rue de la Harpe, rue de la Barillerie, rue Saint-Denis, and it crossed the river by the Pont Saint-Michel and the Pont-au-Change. This thoroughfare went from the Porte Saint-Michel to the Porte Saint-Denis. There were similarly two great ways parallel to the Seine, one in the Town from the Porte Saint-Antoine to the Porte Saint-Honoré, the

other in the Université from the Porte Victor to the Porte Saint-Germain.

These were the main arteries, the mother-streets which have largely determined the configuration of modern Paris. In the network of smaller streets was a crowded confusion of steep-sloped roofs, formally cut gables, hanging turrets, donjon towers. There was the spire of the Sainte-Chapelle, the imposing Palais de Justice, the magnificent Notre-Dame, the Hôtel-Dieu, the covered markets, and no fewer than twenty-one

churches in the restricted space of the Cité.

On the left bank were the Petit-Châtelet, the Tour de Nesle, and a variety of mansions on the quays. There were the logis de Lorraine, the logis de Nevers, and others which have disappeared, besides the Hôtel de Cluny, which has survived. There was the Roman palace and its baths, once inhabited by Julian. There were a number of abbeys-those of the Bernardines, of Saint-Geneviève, of the Mathurins, of the Augustines, and the Convent of the Cordeliers. There were the churches, forming contrasts with each other-the round arches of Saint-Julien, and the Gothic pile of Saint-Séverin. There were the colleges, and the Sorbonne, half-college, half-monastery. The little River Bièvre, now covered, then ran free, through the Faubourg Saint-Victor, beyond the wall, and there were the mills of the Gobelins, and the churches of the Faubourg Saint-Marceau and the Faubourg Saint-Jacques. There were the ruins of the Château de Vauvert, where now stands the Lion de Belfort, and in the open country the Monastery of the Carthusians. To the west was the Abbey of Saint-Germain-des-Prés.

On the right bank were tiled kilns-afterwards converted into the Tuileries-and the dark, many-towered

Louvre, and the houses of the merchants. To the east of the Town, in the Marais, was already a collection of palaces, such as the Hôtel de Sens. The great Palais des Tournelles was a veritable town of towers, which, in the following century, was the scene of the tournament in which Henri II was killed, and was then destroyed and deserted, until, in 1604, it was laid out as the Place Royale, and afterwards became the Place des Vosges. The Tour Saint-Jacques still rises to remind us of the ornate Saint-Jacques-la-Boucherie, which was built about this time. There was the Cimetière des Innocents, the bones from which were thrown into the great charnelhouse of the Catacombs just before the Revolution, and near by the pillory of the Halles. Abbeys bordered the whole northern side, and their names are preserved in the names of the boulevards. The predominant impression one receives from this reconstitution is that of towers; towers and spires between the frowning towers of the Temple at one end of the Town, and the conglomeration of a score of towers of the old Louvre at the other extremity of the Town.

VIII. THE RENAISSANCE

The Paris of the Renaissance is, as it were, superimposed on this older Paris. Printing had already been introduced into France—the first printing press was set up in the Sorbonne under Louis XI in 1469—and the coming of the Médicis definitely brought Italian taste to Paris. François I decided to construct a new Louvre, and Pierre Lescot pulled down much of the old Feudal château and transformed it. The work was continued under Henri II. Jean-Goujon, the great sculptor, much of whose statuary remains in Paris, embellished the new Louvre.

Catherine de Médicis caused the Tuileries to be built by Philibert Delorme on a site beyond the city walls—thus giving the King a habitation which could be regarded as Parisian without making the kings prisoners of the Parisians. By a long gallery the Louvre and the Tuileries were joined. The Palace of the Tuileries subsequently went up in flames during the Commune (1871), but the Louvre itself stretched farther and farther westwards, by the addition of new pavilions, in the succeeding century. A new Hôtel de Ville had already been begun, though it was not completed till the beginning of the seventeenth century. The Pont-Neuf was also begun and was completed under Henri IV, whose equestrian statue adorns it.

After the troubled history of the League and the massacres of the Huguenots, Henri IV and Marie de Médicis gave a new impetus to the building of Paris, which continued, after the assassination of Henri IV in the rue de la Ferronnerie, under Louis XIII. Of seventeenth-century architecture there is no lack at Paris. The ramparts were carried farther westwards. New quarters arose-in the Pré-aux-Clercs-that is to say, the Faubourg Saint-Germain-in the Ile Saint-Louis, and especially in the Marais, which became the favourite abode of the nobility. The Place Royale (Place des Vosges) took on something of its present appearance. The Palais du Luxembourg was constructed by Salomon de Brosse for Marie de Médicis and the gardens were laid out. The Cours-la-Reine, part of the vacant land flooded by the Seine, which later was to receive the name of the Champs-Elysées, was planted with trees in 1616.

Anne of Austria, the wife of Louis XIII, founded the Val-de-Grâce for the Benedictines. It has since become

the principal military hospital of Paris. The Palais-Royal, which has had such a checkered history, was originally known as the Palais-Cardinal, being built in 1629 for Richelieu. Richelieu also caused the church of the Sorbonne to be rebuilt. The Jardin des Plantes (formerly the Jardin du Roi) was founded by Guy de la Brosse, physician to Louis XIII in 1626. The Collège de France—that is to say, the present building, for the college was founded by François I—was begun in 1610.

Thus it will be seen that the early part of the seventeenth century was architecturally fruitful. It may be convenient to notice here a few of the private mansions in the Renaissance style. There is first the house which is known as the Maison de François I in the Cours-la-Reine. It was not, however, put up by the King on its present site, but originally stood at Moret, near Fontainebleau. Its parts were brought to Paris in 1824, and the façade has undergone some alteration. Yet the pilasters, the frieze, and various ornamentations, ascribed to Jean Goujon, help to form a charming decorative mansion in the Venetian style. At 13 rue Scipion are the vestiges of the hôtel constructed in 1565 by Scipion Sardini, who came to France with Catherine de Médicis. The Hôtel de Mayenne or d'Ormesson, in the rue Saint-Antoine, was built for Henri de Lorraine, Duc de Mayenne, in 1613, by Du Cerceau. The Hôtel Sully, in the same rue, was constructed in 1624, and though its façade has been disfigured, its Florentine character makes it interesting.

In the Place des Vosges are a number of Renaissance houses, such as the Hôtel de Coulanges (1606), where Madame de Sévigné was born, while No. 21 was the residence of Richelieu (1615). What is now the Musée Victor Hugo was built in 1610 for the Maréchal de Lavardin. The Hôtel Carnavalet was begun by Lescot,

though it was altered later by Mansart. It is decorated by Jean Goujon. In the rue Pavée (No. 24) is the fine Hôtel Lamoignon, which was reconstructed about the end of the sixteenth century by Diane de France, Duchess d'Angoulême, though it bears the name of the Président du Parlement de Paris.

IX. THE CLASSICAL AGE

The long reign of Louis XIV from 1643 to 1715 gave Paris many monuments. Great architects such as Mansart and Perrault made remarkable contributions. The Court abandoned Paris for Versailles, but the capital was improved in many ways. The roads were systematically paved and lighted. The theatre flourished, and Corneille, Racine, Molière among the dramatists, and La Fontaine and Pascal, Boileau and Descartes, among the writers, made Paris the literary capital of Europe. There were now 25,000 houses and 550,000 inhabitants. This was the so-called classical age, and classical buildings abound.

The Colonnade du Louvre was constructed by Le Vau and Perrault, fixing a style which has been much admired, though it gives an appearance of massiveness and squareness, owing to the absence of visible roof. The triumphal arches of Saint-Martin and Saint-Denis celebrated the Flanders campaign. The Place des Victoires was planned to place in full evidence a statue of the King. (The original statue was destroyed during the Revolution and has since been replaced.) The Place des Conquêtes was also marked by an equestrian statue of Louis XIV. It was afterwards renamed Place Louis-le-Grand and finally Place Vendôme—the statue of the King being replaced by the Vendôme column. Both these open

paces are remarkably handsome in different ways. The lace des Victoires has now become an oasis in a crowded usiness quarter, while the Place Vendôme, with its egular façades of Mansart mansions, is the home of

axury.

The Observatoire was designed by Claude Perrault in 667. The Hôtel des Invalides was founded as a home or disabled soldiers from the designs of Bruant and Jansart, with the church of Saint-Louis, and the fine Jôme, which is regarded as one of the finest religious uildings erected in France since the Renaissance. The nstitut de France, first known as the Collège Mazarin, ras designed by Louis Le Vau in 1662, though it should e remarked that the Institut itself was installed in the Jouvre. The older academies of the Institut are the scadémie Française founded by Richelieu in 1635, the scadémie des Beaux-Arts founded by Mazarin in 1638, he Académie des Inscriptions et Belles-Lettres founded y Colbert in 1664, and the Académie des Sciences also ounded by Colbert in 1666. In the Palais de l'Institut s now the Bibliothèque Mazarine.

The Bibliothèque Nationale, formerly the Bibliothèque Royale, had its nucleus in a little collection of books belonging to Charles V. It was housed in many places intil in 1721 it was moved for the last time to the Hôtel le Nevers in the rue de Richelieu. The present buildings, though mostly modern, are erected on sites of the eventeenth-century Hôtel Mazarin (which has partly

peen preserved) and the Hôtel Tubeuf.

The Pont Royal was constructed and boulevards, quays, nd churches added to the commodity and the embellishment of the city. The Faubourgs Saint-Germain and aint-Honoré extended parallel to each other on either ide of the Seine, and handsome houses, many of which

are now used for official purposes, became the residences of the nobility. In the Ile Saint-Louis there were

similar building operations.

The eighteenth century, more than half of which is covered by the reign of Louis XV, likewise enriched Paris. The Ecole Militaire, excellently designed by the architect Gabriel, was destined for the instruction of officers, and now shelters the Ecole Supérieure de Guerre. The Hôtel des Monnaies, or the Mint, was erected. The Palais-Bourbon, now the Chamber of Deputies, was begun in 1722. The Panthéon is the former church of Sainte-Geneviève, built by Louis XV in consequence of a vow made when he was ill at Metz.

The Place de la Concorde was laid out by the same King, whose bronze statue was put up in 1763. A few years later many hundreds of persons were killed, when rockets, sent up in honour of the marriage of the Dauphin and Marie-Antoinette, fell among the crowd. The present appearance of the Place (the scene of many tragic events of the Revolution) in no way resembles that of the eighteenth century. On the northern side of the Place, Gabriel designed beautiful mansions, now occupied by the Ministry of Marine and the Hôtel de Crillon.

The Palais de l'Elysée, now the official residence of the President of the Republic, was erected in 1718 for the Comte d'Evreux. The Champs-Elysées themselves were levelled and replanned by Marigny in 1764. The plans of the Madeleine church were drawn up in 1764 by Constant d'Ivry, though it underwent many vicissitudes before it was completed in the middle of the next century. The church of Saint-Sulpice, of which Anne of Austria had laid the foundation stone a century before, was completed in 1749.





A few of the historic houses of the 'classical age' may be here noted. There is the Hôtel de Beauvais, 68 rue François-Miron, erected by Lepautre in the middle of the seventeenth century, whose vestibule is decorated with Doric columns and its staircase with Corinthian columns. It hints of the magnificence of the 'Grand Siècle'. Behind it, at 17 rue de Jouy, is the house constructed for the Duc d'Aumont. At 55 rue de Thorigny is the vast hôtel occupied by Aubert de Fontenay, with its splendid staircase. The Hôtel de Hollande, 47 rue Vieille-du-Temple, also belonging to the seventeenth century, was occupied by the Dutch Embassy. The Hôtel de Châlons-Luxembourg (26 rue Geoffroy-Lasnier), in the same district, has kept its ancient appearance. There is the Hôtel de Rohan (or de Strasbourg) in the rue Vieille-du-Temple. There is the Palais Soubise in the rue des Archives.

Afterwards the movement was westwards. In the Ile Saint-Louis is the delightful Hôtel Lauzun (1658); there is the Hôtel Lambert of Le Vau, and there is the Hôtel Chenizot, built later, in the eighteenth century. On the left bank of the Seine, on the Quai des Tournelles, is the Hôtel du Président Rolland. In the rue de la Bûcherie the Maison des Etudiants preserves the grande ralle built under Louis XV. At 10 rue de Tournon is the charming Hôtel du Nivernais, and in the rue Garancière the Hôtel de Rieux. The exquisite Hôtel Lassy, adjoining the Chamber of Deputies, is now the abode of the President of the Chamber.

abode of the President of the Chamber

At the corner of the Boulevard des Italiens and the rue Louis-le-Grand is the Pavillon de Hanovre, a veritable bijou, built for the Maréchal de Richelieu, and now put to commercial uses. It was the model of many eighteenth-century constructions, many of which can

be found in the streets of the Faubourg Saint-Germain—the rue de Lille, the rue de Grenelle, the rue de Varenne, and the rue de l'Université. They can be found too in the Faubourg Saint-Honoré. There is notably the harmonious Hôtel Charost, now the British Embassy. These are merely a few examples of the seventeenth and eighteenth century architecture which contributes much to the physiognomy of the French capital.

X. THE REVOLUTIONARY PERIOD

Under Louis XVI was built a new wall about Paris—the famous Mur of the Fermiers Généraux. It was intended to enclose the suburbs and to facilitate the collection of droits d'octroi, that is to say, local taxes, which have never been quite abolished, on merchandise coming into the city. At the barriers were massive pavilions. Once more Paris was given a circular form. But the new enceinte was much larger than the old. It traces the line of the present-day boulevards, and its extreme points are, in the north the Place Clichy, in the east the Place de la Nation, in the south the Place d'Italie, and in the west the Place de l'Etoile. This sixth wall of Paris, the symbol of oppressive taxation, caused general discontent. In the celebrated verse which is untranslatable:

'Le mur murant Paris rend Paris murmurant.'

The great French Revolution of 1789 and the succeeding years has left its traces everywhere in Paris. One cannot visit the Palais-Royal without remembering that Camille Desmoulins leaped on a table of the Café Foy and cried to the excited crowd 'Aux armes! Aux armes!' At the Place de la Bastille one thinks of the

formidable prison which the people destroyed; and the stones of the Bastille can still be seen in the construction of the Pont de la Concorde. The Place de la Concorde had, as its principal ornament, a gaunt guillotine, under whose knife fell the heads of King and Queen and Revolutionaries.

What memorable events had the space before the Hôtel de Ville for theatre—Bailly and Lafayette striving in vain to pacify the populace in its moments of savagery. The Tuileries Gardens are alive with melancholy memories. Twice the King was forcibly brought back to the Tuileries. The people repeatedly invaded palace and grounds, and the Convention there made its head-

quarters.

The Champ de Mars was the scene of the Fête de la Fédération, when King, Assembly, and Army, took the oath, at the Autel de la Patrie, to observe the new Constitution. The church of Saint-Roch is pitted with the grapeshot fired by the young Bonaparte. Near Saint-Germain-des-Prés hundreds of persons were massacred. The Conciergerie was the prison in which some of the most celebrated victims of the Revolution passed their last days; and in the Palais de Justice sat the iniquitous tribunal of Fouquier-Tinville, which condemned thousands to death.

Robespierre's career can be traced from the house (opposite 398) in the rue Saint-Honoré, where he lodged with the cabinet-maker Duplay; and Danton's statue on the Boulevard Saint-Germain marks the place where he was arrested. One could write a history of the French Revolution by enumerating the streets and monuments of Paris which witnessed the principal happenings of the stormy years, for though the Revolution may be said to have begun at Versailles with the

transformation of the Etats Généraux into the National Assembly, Paris quickly became the centre of the movement. In Notre-Dame itself an actress was enthroned, with her attendant ballet-dancers, as the Goddess of Reason; and the circular Place de la Nation ran red with blood.

In their present form, the Revolution may be said to have established the Institut de France, the Jardin des Plantes, the Ecole Polytechnique, and the Ecole Normale. It converted the Louvre into a great national museum.

XI. Napoléon and the Restoration

Napoléon, who emerged from the Revolution, attaining a position of supreme personal power, glorified Paris and made it the Capital of Europe. He effected many improvements. He had not time to finish all the work he undertook, but to him Paris owes the rue de Rivoli, the Avenue des Champs-Elysées (finished under Louis-Philippe), the Arc de Triomphe (also finished by Louis-Philippe), the Bourse, the Arc du Carrousel, the Vendôme Column, various extensions of the Louvre, new bridges, such as the Pont d'Austerlitz. Abattoirs and markets came into existence. The Banque de France was instituted, and the Comédie-Française received its charter. The Palais de la Légion d'Honneur was put to its present use-it was an eighteenth-century palace built for the Prince de Salm-Kyrburg. The Madelcine was converted by Napoléon into a Temple of Glory for the Grande Armée.

The Empire had no time to pursue all its plans for the beautifying of Paris and the driving of straight avenues through the old tangles of streets. The later nineteenth

century, though politically troubled, executed some of its schemes.

Louis XVIII, after the Restoration, began the rue Lafayette, built Notre-Dame-de-Lorette, Saint-Vincentde-Paul, and the Chapelle Expiatoire. Another Revolution overthrew his successor Charles X and put Louis-Philippe on the throne. He played a great part in the construction of modern Paris from 1830 to 1848. The Grands Boulevards began to take shape. The Ecole des Beaux-Arts dates from this period. The Collège de France was rebuilt. The Obelisk of Luxor was erected on the Place de la Concorde. The Colonne de Juillet was set up on the Place de la Bastille. The Bibliothèque Sainte-Geneviève was begun. The Pont des Saint-Pères, spanned the river. The body of Napoléon was transferred from Saint-Helena to its present resting-place in the Invalides. Above all, the fortified walls which added to the city suburbs, such as Vaugirard, Grenelle, Auteuil, Passy, Batignolles, Montmartre, La Villette, Belleville, and Bercy, were raised. In these quarters one can still come upon remains of the villages which were annexed to Paris, keeping some of their old local colour.

XII. BARON HAUSSMANN

Then Louis-Philippe in his turn was compelled to fly, and, after the short-lived Second Republic, the Second Empire was established by Napoléon III. Under Napoléon III Paris was transformed. To Baron Haussmann, the great Prefect, most of the credit must go. He undertook tremendous tasks. He drove shafts of light and air through the narrow rues. Archaeologists may have cause for regret, but his energy and his genius made Paris imposing and comfortable.

The long rue Saint-Jacques and rue Saint-Martin were doubled by the Boulevards Saint-Michel, Sébastopol, and Strasbourg. As in the days of the Romans, the central axis of Paris traversed the Ile de la Cité. The Boulevards Haussmann, Magenta, and Malesherbes, were fine new arteries with which the Prefect endowed Paris.

Most of the new avenues converged to well-chosen points—on the south, the Invalides, the Place Denfert-Rochereau, the Place d'Italie; on the north, the Place de la Nation, the Place de la Bastille, the Opéra, the Trocadéro, the Arc de Triomphe. Trees were planted along these thoroughfares. Bridges were thrown over the Seine. Spacious squares and gardens, arcades and schools, and an excellent transport system were daringly designed and admirably executed. Great public parks, notably the Bois de Boulogne, the Bois de Vincennes, and the Buttes-Chaumont, previously unkempt or derelict, were laid out by Alphand.

The Opéra was one of many handsome buildings which Haussmann inspired. No fewer than twenty churches belong to the period of the Empire. The sewage system, the lighting system, the canalization of water, are the work of the Baron, though naturally they have since been brought up to date by the Third Republic. Haussmann found Paris a confused conglomeration, and he made it orderly. There are literally hundreds of streets in which

we walk which are due to Haussmann.

XIII. THE THIRD REPUBLIC

When the Second Empire fell and the Parisians rose in revolt, the Communards wrecked many buildings. Over two hundred edifices, private or public, were burnt and pulled down. Among them were the Tuileries Palace,

part of the Louvre, the Hôtel de Ville, the Palace of the Legion of Honour, the Palais-Royal, and the Palais de Justice. Therefore a number of the most important monuments of Paris as they exist to-day have been recently built, rebuilt, or restored.

The Sorbonne was reconstructed. The Palace of the Trocadéro was erected. The Eiffel Tower was designed. The Grand and the Petit Palais of the Champs-Elysées, the Pont Alexandre III and the Sacré-Coeur are of recent date. Thoroughfares such as the Avenue de l'Opéra, the Boulevard Saint-Germain, and the Boulevard

Raspail, are new.

In 1927 the Boulevard Haussmann was joined to the Grands Boulevards. Paris has been supplied with more parks. International exhibitions have been held. Museums have been opened. An underground metropolitan railway system has been inaugurated. Large numbers of statues have been unveiled. Electric lighting has been adopted. Lycées and schools have been built. Inventions which are changing urban life, telephones, automobiles, and so forth, have necessitated important architectural enterprise.

The western part of the city, chiefly known by the visitor, is more modern and imposing than the eastern part, which, less known by the visitor, is more ancient

and picturesque.

Since the war the fortifications of Louis-Philippe have been demolished, and Paris is once more allowed to expand.

ALPHABETICAL LIST OF PLACES OF INTEREST IN PARIS

THE following notes on the Paris monuments museums, buildings, and institutions, and on the boulevards and squares, and other places of interest, are arranged in alphabetical order, in accordance with the general plan of these Little Guides. It has been considered desirable to group the Churches under a separate heading, and the streets mentioned are so numerous that they have been taken out of this section and put under the heading of 'Rues'. This has been done merely to avoid long subdivisions in a concise alphabetical list, and therefore all other thoroughfares, not specifically called rues, which are mentioned are included in the present chapter. The author has endeavoured to draw attention to notable features, and to remind the reader of notable associations, but he has not encumbered these pages with descriptions of objects that the visitor can see for himself, nor has he unnecessarily burdened them with insignificant facts and names.

ABATTOIRS

The abattoirs of Paris are at La Villette, a busy workingclass district on the north-eastern side. They occupy an area of 48 acres. They are separated from the Marché de La Villette, the great cattle market, covering over 55 acres, and capable of holding 6,000 or 7,000 oxen, 6,000 pigs, and 32,000 sheep, by the Canal de l'Ourcq, which connects the Ourcq, an affluent of the Marne, with the Seine. It may be said generally that these north-eastern quarters of the city offer no attractions to the casual visitor, but the social student will there find a great deal to interest him.

ACADÉMIE FRANCAISE. See INSTITUT DE FRANCE

AMERICAN EMBASSY

The new American Embassy is at 2 Avenue d'Iéna. Its opening in 1925 was a noteworthy event in the history of American diplomatic relation with Europe. In spite of some distinguished Ambassadors and Ministers during the past 150 years, perhaps the United States did not take those relations with proper seriousness until the war and the subsequent peace-making. It is surprising that ever since the days of Benjamin Franklin America has, in strange contrast with other nations, been a somewhat casual tenant without proper head-quarters in the capitals of Europe. It is not, of course, absolutely necessary to possess handsome buildings in which to lodge diplomatic representatives. Nevertheless, the contrast with the practice of other nations was striking, and national dignity is surely something which is not to be despised. Now, instead of the makeshifts which have done duty in Paris, a real Embassy has been set up. The white stone mansion, with its spacious rooms and its gardens overlooking the Trocadéro, was formerly the home of President Jules Grévy, the poor old man who was, during his second term of office, compelled to resign owing to scandals concerning the sale of decorations by his entourage. The main hall is large and high ceilinged. Its walls are of marble in white and green and reddish tones. The floor is of mosaic. Doubtless for many generations this hall will be the chief rendezvous of Americans on the Continent.

ARC DE TRIOMPHE. See CHAMPS-ELYSÉES

ARC DE TRIOMPHE DU CARROUSEL

The Arc du Carrousel, between the Louvre and the Tuileries Gardens, recalls by its elegance the arch of Septimus Severus at Rome. It was erected in 1806 for Napoléon I to celebrate his victories. Ironically enough, however, Louis XVIII replaced the original quadriga of the summit by a group representing the Restoration. The monument is ornamented by bas-reliefs.

Archives Nationales

The Archives Nationales (rue des Francs-Bourgeois) are in the old Hôtel de Soubise. Here formerly existed the mansion of the Connétable Olivier de Clisson, the companion of Duguesclin, the doughty foe of the English, who lived close by in the rue du Temple. There still exists, to the left of the façade, a handsome gateway with two turrets of the fourteenth century. The Guise family lived here before the mansion passed into the possession of the family of Soubise. The present buildings were erected in 1706 for François de Rohan, Prince de Soubise. The national archives were deposited in 1808. In the museum there are treaties and foreign documents from the twelfth century onwards. There are seals and stamps and dies. There are autographs of Robespierre and Danton and Charlotte Corday and Bonaparte. There is the last letter of Marie-Antoinette. The carved and painted panels are remarkably elegant.

Arènes de Lutèce

The Arènes de Lutèce—that is to say, their ruins—are in the rue de Navarre, which runs to the rue Monge.





They were discovered a little more than half a century ago. The Roman amphitheatre, which is 62 yards long and 51 yards wide, is believed to have been built in the second century. In the sixth century it was restored by Chilpéric. Excavations have revealed an aqueduct to the underground Bièvre, and a long passage with recesses and architectural fragments. Further excavations have still to be systematically carried out. An attempt has recently been made to give theatrical performances in the Arènes, but it was not very encouraging.

AUTEUIL

Auteuil, a pleasant residential suburb, has literary and historic associations. Its secluded lanes were frequented by men like Boileau, Racine, Molière. Boileau's house was in the present rue Boileau, while Molière's villa was in the rue d'Auteuil, and Racine occupied a house where now stands the Ecole Jean-Baptiste Say. La Fontaine in an auberge of the rue d'Auteuil met his literary friends. Madame de Sévigné in her letters gives a lively description of the gay supper parties of the day. The salons of the Dame de Volupté (Madame de Boufflers) and of Notre-Dame d'Auteuil (Madame Helvétius) attracted the clever and witty spirits of pre-revolutionary Paris, including Voltaire, Marmontel, and Rivarol. Franklin proposed marriage to Madame Helvétius, but his suit was rejected. He introduced Jefferson to her. Sir Horace Walpole had a property near by. The church of Notre-Damed'Auteuil was rebuilt fifty years ago; in front of it is the tomb of the Chancellor d'Augusseau and his wife, a pyramid of red marble with a gilded copper cross. There is a fine racecourse, well-known for its steeplechases, at Auteuil.

Avenues

There are many magnificent avenues, many of them dating from the Second Empire, in Paris. Starting from the Arc de Triomphe are the Avenues des Champs-Elysées, Friedland, Hoche, Wagram, Mac-Mahon, Carnot, de La Grande-Armée, du Bois de Boulogne, Victor Hugo, Kléber, d'Iéna, and Marceau. Running from the Champs-Elysées are the Avenues George V, Montaigne, Alexandre III, Marigny, Victor Emmanuel, Matignon. The Avenue Gabriel skirts the northern end of the Champs-Elysées. From the Place du Trocadéro run five avenues, including the Avenue du Président-Wilson, Henri-Martin, Malakoff. Near the Parc Monceau are the Avenues des Ternes, de Villiers, de Messine. About the Champ de Mars are the Avenues de la Motte-Picquet, de la Tour Maubourg, Duquesne, de Suffren, de Labourdonnais, Rapp, de Breteuil, etc. The most frequented avenue, with its sumptuous shops, is the Avenue de l'Opéra. The Avenue d'Orléans and the Avenue du Maine are populous thoroughfares on the southern side of Montparnasse.

AVENUE DES CHAMPS-ELYSÉES

The Avenue des Champs-Elysées reminds us that cities, by some inexplicable law, move ever westwards. Once the stylish part of Paris lay to the east. Now the stylish part of Paris is in the vicinity of the Champs-Elysées. This noble thoroughfare, with its palaces and gardens, mounting to the Arc de Triomphe, is of comparatively recent growth, though it should be recalled that as early as 1616 Marie de Médicis planted along the river three alleys of trees which were called Le Cours-La-Reine. In 1617 an attempt was made by Le Nôtre to

construct a promenade, but it remained for Marigny, a nundred years later, to level the ground and to baptize he place Champs-Elysées. Not until the Second Empire did the avenue reach the height of its brilliancy. The Second Empire fell at Sedan and the Prussian troops n 1871 marched along the fashionable promenade. The Third Republic was proclaimed; there were forty years of peace; the Petit Palais and the Grand Palais, and the ornate Pont Alexandre III opening a new perspective towards the Esplanade des Invalides, were constructed. The peace-making of 1919 centred around the Champs-Elysées. The Americans had their head-quarters at the Hôtel Crillon, facing the Place de la Concorde. The British were at the Hôtel Majestic, at the end of the Avenue Kléber. The Hôtel Astoria, near the Arc de Triomphe, was also used and was afterwards given over to the Reparation Commission. On the anniversary of the Armistice in 1920, the Unknown Warrior, who symbolizes the great sum of Allied bravery, was conveyed to the Arc de Triomphe, and two months later was given his permanent home under the arch, in the quiet heart of the never-ceasing vortex; and above him burns a perpetual flame, renewed daily. This arch, the mightiest monument of its kind, crowns the old Montagne du Roule. It was begun by Napoléon in 1806 to celebrate the battle of Austerlitz, but it was not completed until 1836 by Louis-Philippe. The big groups in high relief include the animated Chant du Départ by Rude. There are other figures by Pradier, and bas-reliefs by Seurre. One hundred and seventy-two battles of the Republic and of the Empire are inscribed, besides the names of three hundred and eighty-six generals. From the arch radiate twelve avenues, mostly called after the soldiers of Napoléon. Hence the designation Place de l'Etoile.

The first part of the Champs-Elysées, from the Place de la Concorde to Rond-Point, has something of the aspect of a park as well as of a thoroughfare. There are gardens and umbrageous restaurants. There are little roundabouts for the children. There is a showman with his Guignol performances. The Petit-Palais contains a collection of works of art belonging to the Municipality, which should certainly not be missed. It is a handsome domed building by Girault. The Grand Palais is used for many purposes. Most of the great picture shows are held under its roof. In it there are annually the automobile show and the aviation show, and, in spite of modern methods of locomotion, the horse show (Concours Hippique). Then comes the Rond-Point, with its fountains and flower-beds, to which six avenues converge. Afterwards the Champs-Elysées is composed of fashionable establishments, cafés, and restaurants, and hotels, and theatres, and dancing-halls, and showrooms. Arcades have been erected on the site of the Hôtel Dufayel, with beauty parlours, tea-rooms, and shops in which dresses, hats, perfumes, and jewels are exhibited.

AVENUE HENRI MARTIN

The Avenue Henri Martin from the Trocadéro to the Bois de Boulogne is a beautiful umbrageous thoroughfare. In it is the Lycée Janson de Sailly, whose principal façade is in the rue de la Pompe. In the Square Lamartine is a statue of the poet who died in a villa on the site of Nos. 109–111. The Porte de la Muette is one of the chief entrances to the Bois.

AVENUE MATIGNON

The Avenue Matignon contains the last home of

Ieinrich Heine. The German poet, after years spent on is 'mattress-grave', died on the fifth storey of No. 3, a 1856.

AVENUE DE L'OPÉRA

The Avenue de l'Opéra, unlike most avenues, is treeess. It was the idea of the Prefect who largely composed nodern Paris, Baron Haussmann, to leave the approach o the Opéra and the Place de l'Opéra clear of all obstrucion so that the building might be put in the fullest vidence. The avenue leading to the Place du Théâtrerançais is lined with handsome shops. On one side oranches off the rue de la Paix and on the other the rue du Quatre-Septembre, which passes the Bourse and traverses the commercial quarters.

AVENUE DE WAGRAM

Alexandre Dumas died at No. 120 in 1870. He and his collaborators produced many hundreds of volumes—more than he could himself count.

BAL BULLIER

The Bal Bullier at the Montparnasse end of the Boulevard Saint-Michel is a particularly well-known dancing-hall to which used to resort the students and grisettes of the Latin Quarter. It may be that its character has somewhat changed since the war, but it is less sophisticated and more youthfully gay than any other establishment of its kind. Its false oriental architecture and its red-lit gardens with alcoves are amusing.

BANQUE DE FRANCE

The Banque de France, founded by Napoléon, is near the Palais-Royal in the rue de la Vrillière. The Hôtel de la Vrillière was built by Mansart in 1620. Robert de Cotte restored it in 1719. There lived in it the Comte de Toulouse, the son of Louis XIV and Madame de Montespan, and later it was occupied by the Duc de Penthièvre and his daughter-in-law, the unhappy Princess de Lamballe, friend of Marie-Antoinette. The Banque de France played a prominent part in the war and in the post-war years when French finances were seriously menaced.

BASTILLE. See PLACE DE LA BASTILLE

BATIGNOLLES (QUARTIER DES)

The Quartier des Batignolles, to the north of the Boulevard of that name, is now perhaps chiefly thought of as the cradle of the Impressionists. Manet and his followers were described as belonging to the Batignolles school. The Square des Batignolles is really much more than a little street garden—it is a park, over thirty acres in extent, with two lakes. There is another garden at the junction of the Boulevard Malesherbes with the Avenue de Villiers, in which there are statues to the three Dumas—General Dumas, Alexandre Dumas (a bronze by Gustave Doré with a figure of d'Artagnan), and the younger Dumas (with the Dame aux Camélias among the figures of the pedestal).

BIBLIOTHÈQUE DE L'ARSENAL

The Bibliothèque de l'Arsenal occupies part of the old

Arsenal of Paris, which extended from the Seine to the Bastille. The Arsenal was established by Sully, who was grand master of the artillery under Henri IV. The Library was instituted by Marc-Antoine de Paulmy, one of the Governors of the Arsenal. After the Bibliothèque Nationale, it is the richest library in Paris, with its 10,000 manuscripts and nearly 700,000 printed volumes, besides many scores of thousands of engravings. Its illuminated manuscripts are incomparable. It is rich in theatrical literature. Anatole France was once Librarian at the Arsenal, and in this he was following a tradition, for other literary men, including Nodier and Mérimée, have received similar appointments.

BIBLIOTHÈQUE NATIONALE

The Bibliothèque Nationale is in the rue de Richelieu -a street full of memories. The buildings of the National Library are largely modern. On the site the Hôtel Mazarin and the Hôtel Tubeuf stood in the seventeenth century. The Library, however, traces its history back to Charlemagne. The earlier kings set aside rooms for their manuscripts and books, but it was Louis XII, often described as the Father of the Library, who placed the Royal collections, together with other collections, in the Château de Blois. François I enriched the Bibliothèque with ancient manuscripts, but it was during the reign of Louis XV that the greatest additions were made. Copies of every book and newspaper published in France must be deposited in the Library. There are over 3,600,000 printed volumes, and 92,000 manuscripts, and 2,200,000 engravings, and 200,000 medals. There is a legend that the mummy of Cleopatra is buried in the gardens of the Bibliothèque Nationale, but proofs are sadly lacking.

BIBLIOTHÈQUE SAINTE-GENEVIÈVE

The Bibliothèque Sainte-Geneviève is one of the most important libraries in Paris, with its 400,000 volumes, its 4,000 manuscripts, its 25,000 prints and portraits. Especially is it famous for its collection of theological works and its fifteenth-century printed books. There is a splendid exhibition of bookbindings. The building is modern, but the library had its beginnings in the Abbaye now occupied by the Lycée Henri IV.

BIBLIOTHÈQUE THIERS

The Bibliothèque Thiers, which contains historical works dealing with the nineteenth century and the Napoleonic collection of Houssaye, is at No. 27 Place Saint-Georges. It was the residence of Adolphe Thiers, the first President of the Third Republic, after the defeat of 1871. It was burnt by the Communards and rebuilt.

THE BIÈVRE

The Bièvre which formerly flowed in the sunlight through Paris by the Gobelins, is now a polluted stream which runs almost entirely underground. Its waters have special virtues for the manufacture of dyes. A glimpse of it can be caught now and again if it is followed through the rue Croulebarbe and the rue du Moulindes-Prés.

Bois DE BOULOGNE

The Bois de Boulogne is the great and beautiful playground of Paris on the western side. It has five entrances from Paris, but is usually approached by the

Avenue du Bois de Boulogne, which leads from the Etoile to the Porte Dauphine. Another much-used entrance is the Porte Maillot, at the end of the Avenue de la Grande-Armée. The wood covers an area of about 2,200 acres. It was formerly part of the extensive forest of Rouvray. In this forest the good King Dagobert the hero of the old French song, is said to have chased the deer, the wild boar, and the wolf. In 1256 Isabelle de France, sister of Saint-Louis, founded the abbey of Longchamp, where is now the famous racecourse. The forest was reduced, and was then known as the Bois de Saint-Cloud. In the fourteenth century a church was erected on the model of the church of Boulogne-sur-Mer, and the hamlet in which it stood was baptized Boulogne-sur-Seine-hence the name now given both to the Paris suburb and the Bois. François I in 1530, after his captivity in Spain, built the Château de Madrid, where he and Diane de Poitiers, and afterwards Henri II and succeeding sovereigns, often lived. La Muette was another Royal mansion in the Bois, while the Château de Bagatelle and its park was completed in an incredibly short space of time by the Comte d'Artois (afterwards Charles X) as a result of a wager with Marie-Antoinette. (In June there is a magnificent display of roses in the Bagatelle garden.) Under Napoléon III, an act was passed in 1852, reserving to the State that part of the forest known as the Promenoir de Chaillot, and two years later another act ceded the terrain to the Municipal authorities. The genius of Adolphe Alphand, whose monument is in the entrance not far from the Etoile, was exercised in the planning of the park, which is at once the Hyde Park, the Epping Forest, and the Sandown of Paris. The Bois is pierced in all directions by broad alleys and bridal paths. The Lac Inférieur or Grand 52 PARIS

Lac, twenty-seven acres in area, furnishes boating, and on one of its islands is a restaurant. A cascade falls into the smaller Lac Supérieur. Besides the beautiful Long-champ racecourse, there is, in the Bois, a steeplechase course at Auteuil. There are a number of fashionable restaurants. There are the sport-grounds of the Racing Club. There is an artificial waterfall, the Grande Cascade, thirty feet high, and one may stand behind the curtain of water. There is the Jardin d'Acclimatation, which may be reached by a miniature tramway from the Porte Maillot. It was founded in 1854, and though it has undergone many vicissitudes, it has now a good collection of animals and plants.

Bois DE VINCENNES

The Bois de Vincennes, on the eastern side of Paris, is a wooded playground, even larger than the Bois de Boulogne. But it is a more plebeian Bois than its western counterpart. On Sundays it is frequented by the workers. During the week, except on the rare occasions when there are trotting and hurdle races, the Bois is comparatively deserted. Vincennes has been continuously associated with French history. Childéric II was assassinated here in 673. The great woody region extended to Melun, and was known as Lauchonia Sylva. It was divided into three parts, the forest of Livry, the forest of Bondy-still a colloquial term for criminal resorts-and the forest of Vincennes. The early French kings hunted in the Vincennes Forest, and Louis VII built a lodge in 1162. Saint-Louis here used to sit under an oak-tree and listen to the plaints of his subjects. The wedding of Philippe-le-Hardi was celebrated at Vincennes in 1274. Many kings, including Henry V of England, died here. The present Château was begun by Philippe VI, and additions were made by his successors. Louis XIV passed his boyhood at Vincennes, but when the Court removed to Versailles, in the latter part of the seventeenth century, Vincennes was neglected. After Louis XI a portion of the palace was used as a State prison. 1804 the Duc d'Enghien was hastily court-martialled and executed and his body buried in the moat. To-day, in the keep, a square tower flanked with round turretsthe finest piece of architecture of its kind in Francethere is an interesting historical and war museum. It was in 1860 that the Government ceded the Bois de Vincennes to the Ville de Paris, which transformed it on the lines already adopted for the Bois de Boulognewith open spaces, streams, grottos, chalets, rustic bridges, lakes with islands, waterfalls, and basins.

BOOK-BOXES

The book-boxes of Paris on the parapets of the quays are the favourite theme of writers on Paris. In them are to be found not only dusty, battered books, but paintings, engravings, bronzes, medals, postage stamps, and curiosities of all kinds. If it be true that bargains are extremely rare it is nevertheless enjoyable to peep here and there into the boxes, as one strolls by the sunlit river, with its vistas of bridges, and its glimpses of towers and turrets and spires.

Boulevards (Grands)

The Grands Boulevards constitute a single thoroughfare stretching from the Madeleine to the Bastille. This is a distance of about two and a half miles. The character of the *boulevards* continually changes. In the 54 PARIS

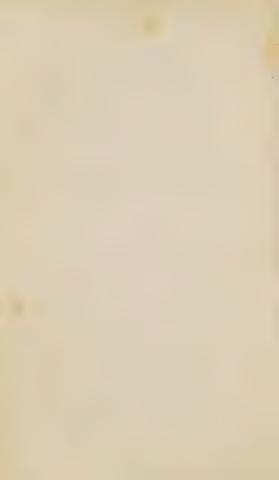
east they are popular, and as they run westwards become more luxurious. The name too frequently changes. There is, first, the Boulevard de la Madeleine, next the Boulevard des Capucines, and afterwards the Boulevard des Italiens. Then come the Boulevard Montmartre and the Boulevard Poissonnière, followed by the Boulevard Bonne-Nouvelle and the Boulevard Saint-Denis. The Boulevard Saint Martin leads to the Place de la République. From it run the Boulevard du Temple, the Boulevard des Filles-du-Calvaire, the Boulevard Beaumarchais; and so we arrive at the Place de la Bastille. Recently the completion of the Boulevard Haussmann, which joins the Grands Boulevards at the Boulevard Montmartre, made a bifurcation, and doubtless traffic will increasingly flow along the Boulevard Haussmann which is continued by the Avenue de Friedland, to the Place de l'Etoile. Important as this improvement is, and admirable as other boulevards may be, the boulevard will always specifically mean the Grands Boulevards from the Madeleine to the Bastille. The word boulevard had originally the significance of 'bulwark', and the Grands Boulevards follow the line of the ramparts which were erected in the fourteenth century and fortified still farther in the succeeding century. Under Louis XIV they marked the northern limits of the city. Towards the end of the seventeenth century, as the city developed, the moats were filled up and the old walls demolished. Fashionable Paris has slowly made its way, by some curious law of urban life, from the east to the west, and now even the more recent western boulevards have lost something of the elegance which they displayed under the Second Empire and in the first twenty or thirty years of the Third Republic. Fashionable Paris has shifted still farther west. Yet the boulevards, from



BOOK-BOXES ALONG SEINE



PONT-NEUF



the Madeleine to the Rue de Richelieu, present an animated cosmopolitan aspect, and the corner by the Place de l'Opéra has been called, with some justification, the Crossways of the World. For visitors here is the heart of Paris, and the streets which lie between the rue Royale and the Avenue de l'Opéra are filled with stylish hotels and shops and restaurants. The Café de la Paix is the first large café, with little tables in the open air, on what is called the terrace; and from this pavement terrace one can look on the entertaining spectacle of the endless procession. The trees, the little colourful kiosks, with their display of journals, the round columns on which are pasted theatrical announcements, add to the picturesqueness of the boulevards. There are handsome buildings. There are brightly lit cinemas. There are fine emporiums, and banks, and hotels. The race of flaneurs and of boulevardiers may be dying out, but it is not yet extinct. As we approach the Boulevard Bonne Nouvelle the throngs are more intent on business, and the buildings are less imposing. But the theatres begin to multiply. The more pretentious theatres have moved to the west, but the true home of theatreland was and still is on the eastern boulevards.

BOULEVARD ARAGO

The Boulevard Arago stretching from the Place Denfert-Rochereau to the Avenue des Gobelins has a statue of the physicist after whom it is named. In it is the famous Prison de la Santé, the chief Paris jail, and the Hôpital Broca, which occupies part of a Franciscan nunnery founded towards the end of the thirteenth century by the sister of Saint-Louis.

Boulevard des Batignolles

The Boulevard des Batignolles is one of the outer boulevards, taking us to the spacious and busy Place de Clichy at Montmartre.

BOULEVARD BEAUMARCHAIS

The Boulevard Beaumarchais is marked by a tablet (No. 2) reminding us that Beaumarchais lived there and wrote Le Barbier de Séville and Le Mariage de Figaro, which, full of mordant wit, contained warnings against the follies and injustices of the ancien régime. Beaumarchais incurred the displeasure of courtiers and came into conflict with the judicial authorities. He was whipped at the old Prison of Saint-Lazare. Cagliostro, the charlatan who was involved in the strange affair of the queen's necklace, lived at No. 99. The story of Cagliostro is told entertainingly, with a wealth of invention, by Alexandre Dumas in Joseph Balsamo and in Le Collier de la Reine.

BOULEVARD BONNE-NOUVELLE

The Boulevard Bonne-Nouvelle in the populous part of the Grands Boulevards takes on a plebeian aspect. The pavement on the right is above the level of the roadway and is railed in. André Chénier the poet who was executed by the Revolutionaries in 1794, lived at 97 rue de Cléry.

BOULEVARD DES CAPUCINES

The Boulevard des Capucines, which crosses the Place de l'Opéra, contains several aristocratic clubs, a popular music-hall, banks, expensive restaurants, the Hôtel Scribe and the Grand Hôtel, and the Café de la Paix. A new street, rue Edouard VII, named after the English king, leads to a quiet square with a statue of the monarch. To the right, the Avenue de l'Opéra runs to the Théâtre Français, and the rue du Quatre-Septembre takes us eastwards to the Bourse. Offenbach died at No. 8, and Guizot lived at No. 16.

Boulevard de Courcelles

The Boulevard de Courcelles is part of the outer ring of wide streets. It leads by the Parc Monceau to the Place des Ternes.

Boulevards Extérieurs

The Boulevards Extérieurs is the generic name of the line of thoroughfares which enclose central Paris. But the name is applied particularly to those boulevards which form the southern boundary of Montmartre. The Boulevard de Clichy and the Boulevard de Rochechouart are filled with cabarets and night cafés. The more modern cabarets spread downwards on the lower slopes. The cabaret of Aristide Bruant still exists, but the famous Chat Noir of Rodolphe Salis, which moved to the rue Victor Massé has disappeared. Bruant may be said to have invented the realistic chanson, and his subjects were the joys and sorrows of apaches and filles.

Salis had a remarkable gift of improvization, and his cabaret was frequented by Tout-Paris. Caran d'Ache carved for him the Chinese shadows, whose antics on a screen accompanied the songs which were sung. Such authors as Maurice Donnay, now of the Académie Française, contributed to the success of the Chat Noir. Steinlen and Willette decorated the establishment with

their drawings and paintings. There are to-day curious cabarets, in a taste which is doubtful and demoded, known as the Enfer, the Ciel, and the Néant, in which mock devils and angels and undertakers receive visitors. There is the Moulin-Rouge, a music and dance hall, with its sails cutting the sky. Here such spectacles as the cancan and the quadrilles were to be seen before the war. It was burnt down, but afterwards restored, and is now one of the largest show-places of Paris. The Cabaret des Quat'z-arts endeavours to keep up the literary and artistic traditions of Montmartre. The Moulin de la Chanson of Fursy is an excellent example of the type of little threatre where satirical revues are played and lively songs sung. Similar establishments are Les Deux Anes and Le Théâtre de Dix Heures. La Cigale is another music-hall on the Boulevard Rochechouart and almost opposite is the old circus Médrano. The Trianon-Lyrique, subsidized by the State, presents old-fashioned operettas. Beyond, stretches the rather dreary Boulevard de la Chapelle.

Boulevard des Filles-du-Calvaire

The Boulevard des Filles-du-Calvaire was named after a seventeenth-century convent. At the Cirque d'Hiver the three Fratellinis, the most famous of Paris clowns, have long amused children and grown-ups. Literary men and artists have, in recent years, raved about the circus. At one time there were no fewer than five permanent circuses in Paris.

BOULEVARD HAUSSMANN

The Boulevard Haussmann, one of the main streets of Paris, was begun by the famous Prefect of Napoléon III in 1857, and was intended to link the Grands Boulevards to the Place de l'Etoile. At the Faubourg Saint-Honoré it changes its name to Avenue de Friedland. Only in January 1927 was it carried through to the Boulevard Montmartre. Thus its completion took seventy years. Only a small group of buildings prevented the junction, and they have now been demolished. A good deal of Paris traffic, in consequence of this final improvement, will be diverted from the Grands Boulevards, and it may be that the Boulevard Haussmann will be the true continuation of the older eastern boulevards. It is scarcely the most attractive of the treelined avenues which Haussmann drove through the narrow and tortuous streets of old Paris. It has rather a uniform appearance of prosperity. Yet Haussmann was right to give his name to this thoroughfare, since it was his most ambitious effort, and he had to destroy much to cut this shaft of light and air through the city. It would have been finished long ago had he not resigned when the Emperor fell, the more timid Republicans shrinking from the cost of its completion.

BOULEVARD HENRI IV

The Boulevard Henri IV is a fine new thoroughfare from the Bastille to the river. There the Pont de Sully links it with the Ile Saint-Louis. On the Quai is the Caserne des Célestins, the barracks of the Garde Républicaine, on the site of a fourteenth-century monastery.

BOULEVARD DES INVALIDES

The Boulevard des Invalides is the continuation of the Boulevard du Montparnasse to the Hôtel des PARIS

Invalides. At the corner of the rue de Varenne is the Musée Rodin. The handsome church of Saint François-Xavier, in Renaissance style, was built in 1875. On the boulevard is the Institut National des Jeunes Avengles, founded by Valentin Haüy, the great benefactor of the blind, in 1793.

Boulevard des Italiens

The Boulevard des Italiens before the war was famous for its wits. In the various rendezvous, and especially in the cafés, they congregated, exchanging impressions, affecting a flippancy that often concealed the depth of their appreciations of politics, literature, art, and the theatre. They were prepared to sacrifice everything to a bon mot. They have not disappeared, but they are rarer. There are few cafés which any longer serve the name of literary cafés. This boulevard was named after the Italian opera-house, which has now been replaced by the Opéra-Comique. The Opéra-Comique lies to the right and must be approached by the rue Mariyaux. One should note at the corner of the rue Louis-le-Grand the Pavillon de Hanovre, built for the Maréchal de Richelieu in 1760. It is an elegant eighteenth-century house, now occupied by a silversmith. Le Temps, the principal evening newspaper of France, has its offices in the rue des Italiens. Chopin once lived at number 18 rue Taitbout, and Rossini at the corner of the rue de la Chaussée d'Antin. Napoléon III was born at 17 rue Laffitte. In the rue le Pelletier, Orsini threw a bomb at the Emperor in 1858, killing many people. The Passage des Princes is a covered way, with handsome shops. There are several such covered ways in the vicinity. In the rue Drouot is the Hôtel des Ventes, where important sales are held of pictures, books, furniture, and so forth.

Boulevard de la Madeleine

The Boulevard de la Madeleine, which starts at the hurch of that name, is extremely pleasant in appearance. There is a little Marché aux Fleurs at the side of the hurch; and there are squares with monuments to Sardou and Jules Simon. Lavoisier, the famous chemist, lived it No. 17. During the Commune a barricade was prected in the rue Royale, and when the insurgent troops were defeated by the Versailles army, they sought refuge in the church.

BOULEVARD MAGENTA

The long Boulevard de Magenta stretches from the Place de la République in a north-westerly direction. It traverses several important streets. This is the route to the Gare l'Est and the Gare du Nord.

BOULEVARD MALESHERBES

The Boulevard Malesherbes leads from the Madeleine to the Porte d'Asnières. It is a handsome modern thoroughfare. At No. 131 died in 1891 the painter, Ernest Meissonier whose small canvases brought in his day unprecedented prices. Dumas lived for three years at No. 107.

BOULEVARD MONTMARTRE

The Boulevard Montmartre must not be confounded with the district of Montmartre. The Paris actors love to meet in the *brasseries* about this *boulevard*.

BOULEVARD DE MONTPARNASSE

The Boulevard du Montparnasse, stretching from the Boulevard Saint-Michel to the Boulevard des Invalides, is known the world over as a cosmopolitan centre of artists and writers. At its eastern end is the carrefour of the Observatoire, the statue of Maréchal Ney, the Closerie des Lilas, where Paul Fort, the Prince of Poets, used to hold his court, and the Bal Bullier, where Latin Quarter students and grisettes made merry, and where, in the huge hall, and in the red-lit gardens, the dancing still keeps something of its old character. Cafés like Le Dôme and the Rotonde, frequented by motley throngs of painters, sculptors, authors, models and the usual hangers-on of the artistic world (to say nothing of thousands of visitors) are celebrated in Anglo-Saxon, in Balkanic, in Germanic, in Scandinavian, and in Russian lands; and there are a score of other cafés with special associations, and many hotels and restaurants patronized by foreigners. Montparnasse is the Greenwich Village or the Chelsea of Paris. In the surrounding streets, notably the rue Notre-Dame-des-Champs, are famous studios. Carolus-Duran and Whistler worked here. Matisse, Picasso, Van Dongen, Foujita, Othon Friesz, and many others, congregated in the humble but illustrious resorts of the district. Now, unfortunately, Montparnasse is taking on the air of nocturnal dissipation which used to be peculiar to Montmartre, and the true artists are moving farther out.

BOULEVARD POISSONNIÈRE

The Boulevard Poissonnière reminds us of the curious origin of Paris street-names. Nearly all these names

nave some interesting origin, though often it is forgotten. In the present case it is said that the fishwives (poissonières) ook this route to Les Halles (Central Markets), which ie to the right. The streets in the neighbourhood are argely given up to the textile trade. The large red wilding with the great windows is the bureau of the varin.

BOULEVARD DE PORT-ROYAL

The Boulevard de Port-Royal, which continues the Boulevard du Montparnasse towards the Avenue des Gobelins, may be chiefly noted as containing the Hôpital de la Maternité, which occupies some of the buildings of the Port-Royal de Paris, a branch of the Jansenis Abbey of Port-Royal-des-Champs in the Vallée de Chevreuse. In what is now used as a laundry, but was formerly a nuns' choir, is buried Mère Angélique who was Abbesse in the old thirteenth-century abbey which was removed to Paris in 1625.

BOULEVARD RASPAIL

The Boulevard Raspail is one of the fine new thoroughfares of the left bank, leading from the Boulevard Saint-Germain (where stands a bronze statue of Claude Chappe, the inventor of the telegraph) to the Place Denfert-Rochereau (where stands the monumental Lion de Belfort). Along part of its course is a central pavement on which a market is held on certain days. Occasionally the Montparnasse painters improvise, in this central alley, an exhibition of their works. From the boulevard, branch off old streets with fine eighteenth-century houses, sometimes used as Embassies and as Ministries.

BOULEVARD RICHARD-LENOIR

The Boulevard Richard-Lenoir begins at the Bastille. It has a long central space on which there is held every year the Foire à la Ferraille (Old Iron Fair) and the Foire Au Jambon (Ham Fair). All the varieties of sausage and preserved pork are ranged on one set of stalls, while on other stalls, and in heaps on the ground, is a hotchpotch of rubbish, in which bargains, in the shape of old books, old pictures, antique furniture, and so forth, may still occasionally be found.

BOULEVARD SAINT-GERMAIN

The Boulevard Saint-Germain is a handsome wide thoroughfare from the Jardin des Plantes to the Chamber of Deputies. In it is the old church of Saint-Germain-des-Prés, and as it crosses the Boulevard Saint-Michel are to be seen the remains of the ancient Palais des Thermes in the gardens of the Musée de Cluny. It gives its name to the Faubourg-Saint-Germain which is a synonym for aristocratic Paris.

BOULEVARD SAINT-MARTIN

The Boulevard Saint-Martin, with its raised pavements, is filled with theatres and cinemas and galleries in which phonographs with ear-pieces retail the latest music-hall songs. 'Cyrano de Bergerac', the most successful French play of our time, was produced at the Porte Saint-Martin Theatre, and there it is often revived. There, too, Coquelin Aîné triumphed in the long-awaited play of the same author, Edmond Rostand,



SAINT-GERMAIN-DES-PRÉS



'Chantecler'. Paul de Kock, who wrote so many amusing stories of Paris life, died at No. 8.

BOULEVARD SAINT-MICHEL

The Boulevard Saint-Michel—known by the students as the Boul 'Mich'—runs through the heart of the Latin Quarter, from the Place Saint-Michel to the Observatoire, passing the Cluny Museum, the Sorbonne, the Panthéon, and the Luxembourg Gardens. It is of recent construction, being built by Baron Haussmann as a continuation of the Boulevard de Strasbourg and the Boulevard de Sébastopol. Students' cafés abound, and along the eastern strip of pavement students march in nocturnal debate and often from joyous monômes.

BOULEVARD DE SÉBASTOPOL

The Boulevard de Sébastopol is broad but ugly. It connects the Place du Châtelet with the Grands Boulevards, and is continued by the Boulevard de Strasbourg.

BOULEVARD DE STRASBOURG

The Boulevard de Strasbourg, running from the Gare de l'Est to the Boulevard Saint-Denis, is the northern part of the thoroughfare which is, in its southern section, known as the Boulevard de Sébastopol, and the Boulevard Saint-Michel. Together these boulevards, stretching from the northern to the southern quarters of Paris, form one of the chief arteries of the city.

BOULEVARD DU TEMPLE

The Boulevard du Temple owes its name to the

stronghold of the Knights Templars erected in 1212. This order of chivalry was founded a century before to protect pilgrims and to combat the infidel. Doubtless the Templars afterwards became corrupt, and King Philippe-Le-Bel denounced them as enemies of the State. In 1307 they were arrested and their domains sequestrated. Many charges were brought against them by the King and the Pope, and they were tortured and burnt alive. The Grand Master of the Order, Jacques de Molay, was executed on the Pont-Neuf. The Temple was afterwards used as a Treasury by the French kings. During the Revolution it became a prison where the Royal family was confined. From the windows of the tower Louis XVI saw the head of the Princesse de Lamballe exhibited on a pike. The Dauphin was imprisoned here, and is supposed by certain historians to have escaped. There are to-day alleged descendants of the Dauphin. The Temple was pulled down in 1811. One may also observe that Gustave Flaubert wrote Madame Bovary, Salammbô, and other works, at No. 42 of the boulevard. From the same house Fieschi, a generation earlier (1835), discharged his infernal machine at Louis Philippe, killing fifteen persons. Déjazet, the celebrated actress, lived at No. 35.

BOULEVARD VOLTAIRE

The Boulevard Voltaire joins the Place de la République to the Place de la Nation.

Bourse

The Bourse, or Stock Exchange, is a building in imitation of the Temple of Vespasian at Rome. It is

surrounded by Corinthian columns, with spacious platforms and steps. Allegorical figures, representing Commerce and Industry and similar subjects, ornament it. The Bourse was built between 1808 and 1826 by Brongniart and Labarre. Like so many public monuments, therefore, it owes its origin to Napoléon. Before the nineteenth century money-changers and brokers were driven from one place to another. There were mediæval money-changers on the Pont-au-Change. There were money-dealers in the Marais, where, notably, in the rue Quimcampoix, John Law, the Scotsman, who blew a gigantic financial bubble in the days of the Regency, conducted his operations. There were Bourse transactions in the Place Vendôme, in the Hôtel de Soissons, in the courtyard of the Bibliothéque Nationale, in the Palais-Royal, and in the former church of the Petits-Pères. The present building, on the site of the convent of the Filles-Saint-Thomas, is commodious. There is space for 2,000 persons in the main hall, and there are galleries and arcades called coulisses. Only authorized agents de change are allowed to enter the parquet, which is railed off. Business overflows to the steps of the Bourse, where the crying of prices at noon makes a multitudinous roar.

Bourse DU COMMERCE

The Bourse du Commerce is worth noting because the fine fluted Doric column is a relic of the Hôtel de la Reine, afterwards the Hôtel de Soissons, which was built in the sixteenth century by order of Catherine de Médicis. On this column the Queen made astrological observations with Ruggieri. It may also be observed that in the vicinity is the General Post Office (rue du Louvre), and in the rue Jean-Jacques Rousseau the philosopher, after

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whom the street is now named, lived with Thérèse, the mother of the children whom he abandoned. La Fontaine resided in the Hôtel d'Hervart, whose site is marked by a marble tablet.

BRIDGES. See PONTS.

BRITISH EMBASSY (THE)

The British Embassy, formerly known as the Hôtel Charost, was one of the first mansions to be built amid the market gardens which abounded in the eighteenth century beyond the city walls. It is situated at No. 39 Faubourg Saint-Honoré. A descendant of Sully, the Duc de Charost, Governor of Louis XV, caused it to be constructed by the architect Mazan. It remained in the same family until the Revolution. Armand Joseph de Béthune, Duc de Charost, surrendered his feudal rights before they were abolished, and made common cause with the people; but he was not spared by the Revolution. The mansion became the residence of Pauline Bonaparte, Princesse Borghèse, sister of Napoléon, and the prettiest woman in France of her time. The mansion, with its costly furniture and ornaments, passed by purchase from her possession in 1814, to the British Government, for the use of the Embassy. The Duke of Wellington negotiated the sale. He states in his dispatches that the price agreed upon was 132,000 for the house and furniture, and 12,500 for the stables in the rue d'Anjou. He rightly considered this price to be exceedingly low. The Duke caused a number of alterations to be made. Many of the ornaments of the period still adorn the rooms. In 1830 Lady Morgan wrote: 'The chambre à coucher of the fair Princess is now a sort of audience chamber of the British Embassy. The splendid canopy of crimson velvet, which shaded the slumbers of the prettiest woman in

France, now represents the English throne.'

Many illustrious persons have lodged in the Embassy. Queen Victoria came in 1867. Edward VII stayed there. King George and Queen Mary made an official sojourn in the Hôtel Charost. The writer has known a number of Ambassadors who have succeeded each other: Lord Bertie of Thame, Lord Derby, Lord Hardinge, Lord Crewe. The Embassy is the veritable centre of British social as well as official life in France.

THE CATACOMBS

The Catacombs, which can be entered by the busy Avenue d'Orléans, were originally subterranean quarries exploited by the Romans. They run in all directions under Paris and out into the suburbs. During the Middle Ages they were a refuge for malefactors. They were acquired by the Pères Chartreux in 1774. Owing to numerous subsidences they had to be consolidated. Finally, just before the Revolution, they were converted into an immense charnel-house, and the bones removed from the Cimetière des Innocents, and other burial-grounds, were piled up in the labyrinth of these long corridors. Visitors are allowed to inspect the Ossuaire. They are provided with a candle and conducted through the passages.

CAFÉS

The Cafés of Paris are among its most interesting features. They have no resemblance to the old American

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saloon or the English public-house. They are comfortable places which, with few exceptions, may be frequented by women as well as men. There is no insistence on intoxicating drinks, and one may linger as long as one pleases over a coffee or a Vichy. Many Parisians go to them to write their letters and to read the newspapers. Generally there are terraces—a strip of pavement covered by little tables and chairs—at which one may sit and watch the world go by. Thus the Café de la Paix by the Opéra furnishes an open-air theatre stall from which may be surveyed the perpetual panorama of the boulevards. Most of the cafés are open till two o'clock in the morning—some of them all night. Often they are restaurants as well as cafés. Frequently excellent orchestras perform good musical programmes in the evening.

CARREFOUR DE L'ODÉON

The Carrefour de l'Odéon, the junction of the rue de l'Odéon, the rue de l'Ancienne Comédie, the rue de Seine, and the Boulevard Saint-Germain, is marked by the statue of Danton on the site of the house where he was arrested.

CHAMBRE DES DÉPUTÉS

The French Parliament House—Palais Bourbon—is a classical building with Corinthian columns. There is neither door nor window in the façade, which faces the Seine. Statues of Sully, Colbert, d'Aguesseau, and l'Hôpital are at the foot of the steps. The pediment has bas-reliefs by Cortot. It was in 1722 that a mansion was erected here for the Dowager Duchesse de Bourbon, but practically nothing has survived of that mansion. The Prince de Condé, her grandson, rebuilt and enlarged

the palace in 1789, and incorporated the Hôtel de Lassy (of the early eighteenth century), now the official residence of the President of the Chamber. It has been used for various purposes since it became national property under the Revolution. Parliament has sat here since 1815. The Salle des Séances is a semicircular hall with Ionic columns. In the Salle des Pas Perdus, where deputies and journalists pace to and fro, is a ceiling painting by Horace Vernet. The Salle des Conférences is decorated with paintings of historic subjects. Delacroix decorated the Salle du Trône and the Library, which contains 200,000 volumes.

CHAMP DE MARS

The Champ de Mars has only recently been laid out with some taste. It formed a parade ground for the troops under the windows of the Ecole Militaire. Yet it is recorded that the first French horse-races were held here, and it was the scene of numerous festivals, including the Fête de la Fédération of July 14, 1790, when the King, the Army, and the Assembly, took the oath to observe the new Constitution. In 1830 Louis-Philippe here presented colours to the National Guard. In 1852 Napoléon III distributed eagles to the Army. The International Exhibitions of 1855, 1867, 1878, 1889, and 1900 were held on this ground, which is 1,000 feet long. At the opposite end to the Ecole Militaire is the tall Tour Eiffel.

CHAMPS-ELYSÉES. See AVENUE DES CHAMPS-ELYSÉES

LA CHAPELLE (QUARTIER DE)

The Quartier de la Chapelle is one of the thickly

populated eastern districts, with workshops and foundries and a goods station of the Nord and Est Railways. The Paris church of Saint-Denis de la Chapelle is a quaint survival of the thirteenth century, though it is much restored. Joan of Arc received communion in the church in November 1429.

CHAPELLE EXPIATOIRE

The Chapelle Expiatoire is enclosed by gardens on the Boulevard Haussmann. It is an early nineteenth-century construction built by the order of Louis XVIII when the throne was re-established in 1815, and it was dedicated to Louis XVII and Marie-Antoinette. Marble groups in the interior show the King comforted by his spiritual confessor and the Queen supported by Religion. The Royal remains, which were buried here, were later removed to Saint-Denis. The bodies of 3,000 victims of the Revolution are in the grounds. Incidentally, Lafayette died close by (1834) at 8 rue d'Anjou.

CIMETIÈRE DE MONTMARTRE

The Cimetière de Montmartre, over which passes the rue Caulaincourt, is the second burial-ground of Paris in extent and interest. Among the more famous monuments and graves are those of Théophile Gautier, the poet; Henri Murger, the author of La Vie de Bohême; the musicians Berlioz, Léo Delibes, and Offenbach; Emile de Girardin, the father of modern French journalism; and the Brothers Goncourt, in whose name was founded the literary Académie Goncourt; Alfred de Vigny, poet and novelist; Henri Rochefort, the vitriolic journalist; Henri Beyle (Stendahl); Ernest Renan;

Alexandre Dumas Fils; Alphonsine Plessis, the original Dame aux Camélias; the painters Troyon and Greuze; the German poet Heinrich Heine; Madame Récamier; Ampère, the physicist; Charcot, the celebrated physician; Ambroise Thomas, the composer; and the politicians Jules Simon and Waldeck-Rousseau.

CIMETIÈRE MONTPARNASSE

The Cimetière Montparnasse, on the Boulevard Edgar-Quinet, was laid out in 1824. Famous men and women of the nineteenth century are buried under its trees. There is the strange tomb of Baudelaire, and that of Huysmans. There lie François Coppée, Leconte de Lisle, Sainte-Beuve, Théodore de Banville, Barbey d'Aurevilly, Gustave Droz, Jules Sandeau, Catulle Mendès, Fantin-Latour, Eugène Carrière, César Franck, Rude, Houdon, Littré, Henri Martin, Broca, Henri Poincaré, Larousse, Charles Garnier, Guy de Maupassant; and other painters, musicians, sculptors, astronomers, historians, physicians, mathematicians, philosophers, architects, novelists, poets, soldiers, and politicians have their monuments in this great graveyard.

CIMETIÈRE DU PÈRE-LACHAISE

The Père-Lachaise is the largest burial-ground in Paris. It is 106 acres in extent, lying on the north-east side. It was bought by the city in 1804 and laid out by Brongniard. Formerly it was a garden belonging to the Order of the Jesuits, and Père Lachaise, the Confessor of Louis XIV, had a house on the site of a chapel. Since there are as many graves as there are houses in Paris—95,000—it would be a long task to enumerate even the

principal tombs. The cemetery is divided into broad, parallel alleys with lateral paths and narrower chemins diverging from them. On the Jour de la Toussaint (All Saints' Day), November I, and on the Jour des Morts (Day of the Dead), November 2, many scores of thousands of persons visit the cemetery, bringing flowers for the tombs. The remains of La Fontaine and Molière were transferred here when the grounds were open. The monument of the famous twelfth-century lovers-Abélard and Héloise-was brought here thirteen years later. At the Mur des Fédérés, in the eastern corner, Communards were executed in 1871. There is a labour procession to the wall on the anniversary, May 28. Bartholomé's magnificent Monument Aux Morts is rightly admired. Epstein's monument to Oscar Wilde provoked much incomprehensible criticism. In every path may be read the names of celebrities in war, politics, art, science, literature, commerce. At random one picks out the names of Arago, the physicist; Aubert, the composer; Félix Faure, the President of France; Rossini; Alfred de Musset, Rachel, the great actress; Talma, the great actor; Thiers, the statesman; Géricault, the painter. There is a tomb of the La Rochefoucault family. Baron Haussmann is buried here. In the cemetery is the Rothschild family grave. Then one observes the tombs of Bernardin-de-Saint-Pierre, author of Paul et Virginie, of Chopin, of Erard, of Pleyel, of Auguste Comte, of the mathematician Monge, of the chemist Raspail, of the wonderful Gustave Doré, of Ingres, of Daubigny, of Corot, of Alphonse Daudet, of Beaumarchais, of the gastronome Brillat-Savarin, of Béranger, of Scribe, of Honoré de Balzac, of Delacroix, of Michelet, of Bizert. . . .

CIMETIÈRE DE PICPUS

The little Cimetière de Picpus, near the Place de la Nation, is a private burial-ground in what was formerly the convent of the Sacré-Coeur, where émigrés and lescendants of victims of the Revolution repose. There are here the remains of General Lafayette. American soil was sent to cover his coffin, and over his grave floats the United States flag. There are buried members of the families of Chateaubriand, Crillon, Choiseul, La Rochefoucauld, Talleyrand-Périgord, Noailles, Salm-Kyrburg, and many of the persons executed in 1795 and 1796. The body of André Chénier, the poet, was here flung in 1794 into a common grave.

CITÉ UNIVERSITAIRE

The Cité Universitaire, facing the Parc Montsouris on the southern side of Paris, has been built since the war, and is still in process of development. It is a Students' Town, on the site of the old fortifications. Accommodation in the Latin Quarter being restricted, M. Deutsch de la Meurthe offered 10,000,000 francs for the erection of pavilions here. The French authorities allocated plots to various nations, and gradually there is springing up a cosmopolitan community, with French, Canadian, British, American, Japanese, and other hostels for Paris students.

COLLÈGE FORTET

The remains of the Collège Fortet, which dates from 1391, are in the rue Valette by the Bibliothèque Sainte-Geneviève. Calvin was a student here, and the League and the Council of Sixteen met within its walls.

Collège de France

The Collège de France, in the rue des Ecoles, was founded by François I in 1530, but was entirely rebuilt in 1611. This building was destroyed and reconstructed in 1778 by Chalgrin. In the reign of Louis-Philippe it was greatly extended. Now it is an extremely important college, with over forty professors; and some of the men who have lectured here are among the brightest ornaments of French scholasticism. The Collège stands apart from the University. In the gardens are statues of Claude-Bernard, the physician, and Dante, and the chemist Marcellin Berthelot. In the courtyard is the statue of Guillaume Budé, one of the learned founders of the institution. There are besides memorials of Champollion, the Egyptologist, of Ampère, the physicist, and Renan, whose teaching in the Collège enormously influenced the thought of a whole generation. There is a medallion of Michelet, the great historian, also a professor here. In the laboratory, Laënnec and others made their most famous discoveries. The lectures of Bergson, which had such remarkable success, were given in this Collège.

Collège Sainte-Barbe

The Collège Sainte-Barbe, in the rue Cujas (off the Boulevard Saint-Michel) is the oldest existing public school in France. It was founded in 1460. Ignatius Loyola and Francis Xavier were among its scholars.

Comédie-Française. See Théâtre-Français

CONCERTS

The principal concerts are those of the Conservatoire

CONCIERGERIE

The Conciergerie is on the lower floor of the right wing f the Palais de Justice (see Palais de Justice). There are ew more famous prisons in the world. It derives its same from the old court official who occupied these partments when the Palais de Justice was veritably a Royal residence. The concierge was then a high functionary. To-day, of course, the title is only given to he menial guardians of French houses. Among the orisoners of the Revolution who passed their last days here were Marie-Antoinette, Madame Elisabeth, Bailly, Malesherbes, Madame Roland, Madame Dubarry, Camille Desmoulins, Danton, and Robespierre. At a later date Marshal Ney was confined in the Conciergerie. The Salle des Gardes, though restored, dates from Saint-Louis. In the Tour de César, Ravaillac, the murderer of Henri IV, twaited trial; and in the Tour d'Argent, Damiens who tttempted to murder Louis XV was guarded.

Conservatoire des Arts et Métiers

The Conservatoire des Arts et Métiers (Boulevard Sébastopol) was founded by the Convention in 1794, though it had been proposed by Descartes a century and a half before. In this museum are instruments and machinery some of them having considerable historical interest. It stands on the site of the old priory of

Saint-Martin-des-Champs, which dates from 1060. The refectory is attributed to Pierre de Montereau, the architect of the Sainte-Chapelle. It is certainly a magnificent hall. Now it is used as a library. Paris has its whispering gallery: it is the vestibule in this building, known as the Salle de l'Echo. Words whispered at one extremity can be heard in the opposite corner.

Conservatoire National de Musique et Déclamation

The Conservatoire National in the rue de Madrid trains singers and actors for the national subsidized theatres. The students do not, of course, all go to the national theatres, but the national theatres are recruited almost exclusively from the Conservatoire. There is an annual public competition. A Prix de Rome is awarded yearly for musical composition. The seven hundred odd students are specially selected. The teachers include the foremost actors and musicians. The Conservatoire was founded under the name of Académie Royale de Chant in 1765. In it is a collection of musical instruments, including the violins of Lulli and Sarrasate, the pianos of Meverbeer and Méhul, the harps of Marie-Antoinette and the Princesse de Lamballe, a clavischord of Beethoven, and the conductor's bâtons of Mendelssohn, Verdi, and Offenbach. There is a fine library of musical works.

COUR DU DRAGON. See RUE DE RENNES

COURS-LA-REINE

The Cours-la-Reine, which skirts the Seine, and runs parallel to the Champs-Elysées, is called, in its western extension, Cours-Albert Ier. The quay is known as mai de la Conférence, for by it passed the Spanish mbassador in 1660 to discuss with Mazarin the marriage f Louis XIV and Maria-Theresa. A tablet still marks are place of the demolished gate. The Cours-la-Reine as planted by Marie de Médicis in 1616. Previously it as a vast, empty terrain, as was the Champs-Elysées, requently overflowed by the river.

Ecole des Beaux-Arts

The Ecole des Beaux-Arts is the Fine Arts School whose entrances are on the Quai Malaquais and in the use Bonaparte. In the courtyards are fragments of French edifices from Gallo-Roman times to the sixteenth entury. There are casts and copies of antique and Renaissance works of art. The paintings include the temicycle of Paul Delaroche, which represents the great ritists of all ages and nations. The pupils who obtain he principal prizes are sent to Rome at the expense of he Government to continue their studies.

Ecole de Médecine

The Ecole de Médecine, with its modern façade, was nevertheless erected in 1769, on the Boulevard Saint-Germain, near the Boulevard Saint-Michel. There is a nandsome courtyard with statues to famous doctors. In the large lecture-hall is a fresco of the chief practitioners, uncient and modern, of the medical art. In the Salle du Conseil are some remarkable Gobelins from the time of Louis XIV. There is a museum of comparative anatomy. Behind the school are modern laboratories, at the entrance of which stands the refectory of the fifteenth century Convent des Cordeliers, where the Revolutionary

extremists who formed the Club des Cordeliers used to meet. Here too is the Musée Dupuytren, filled with pathological curiosities. It may be noted that in the rue de l'Ecole de Médecine (No. 20) Marat was stabbed by Charlotte Corday in his bath.

Ecole Militaire

The Ecole Militaire, facing the Champ de Mars, with the Eiffel Tower and the Trocadéro directly opposite, is a handsome structure covering nearly 29 acres. It was built by Gabriel for Louis XV. At first it was used for the training of noblemen as army officers. During the Revolution it was converted into barracks. Now it is a staff college—the Ecole Supérieure de Guerre.

Ecole des Mines

The Ecole des Mines, beyond the Luxembourg Gardens on the Boulevard Saint-Michel, was installed after the Revolution in the old Hôtel Vendôme, an eighteenth-century building which had been enlarged several times The mineralogical museum is exceedingly interesting for those who care for geology, and there is an excellent technical library.

Ecole Polytechnique

The Ecole Polytechnique, in the rue Descartes, was founded by Monge in 1794 for the education of military and naval engineers and other prospective government officials. It is housed in the old Collège de Navarre.

EIFFEL TOWER. See TOUR EIFFEL

ESPLANADE DES INVALIDES

The Esplanade des Invalides, an open space between the Seine and the Hôtel des Invalides, planted with trees, has frequently been used for exhibitions. It is connected by the wide Pont Alexandre III with the Champs-Elysées. Thus a great deal of land is available for the erection of temporary buildings and notably when the International Exhibition of Decorative Arts was held in 1925 the whole stretch of ground from the Esplanade to the Champs-Elysées was utilized. Promises have been made, however, that the heart of the city shall not be thus encumbered again, and exhibitions will be driven to the periphery of Paris. The Gare des Invalides stands on the northern side, adjoining the Quai d'Orsay.

L'Europe (Quartier de)

The Quartier de l'Europe lies around the Gare Saint-Lazare, and is so called because the streets bear the names of the chief cities of Europe. Thus there is the rue de Rome—at 89 the poet Stéphane Mallarmé lived. There is the rue d'Amsterdam—in which, at 97, Alexandre Dumas lived. There is the rue de Londres, where Zola died; and the rue de Madrid. A huge iron bridge is thrown above the railway lines, and is the Place de l'Europe.

FAUBOURG SAINT-GERMAIN

The Faubourg Saint-Germain, though it has a definite geographical significance, indicates rather the aristocratic quarter which was built about the end of the seventeenth and in the eighteenth centuries. It is that portion of Paris on the left side of the river which lay westward,

at that time, outside the fortifications. Within the triangular space between the Esplanade des Invalides, the Institut, and the Luxembourg Gardens, are seigneurial mansions, courts, terraces, and gardens. French nobility is a shadow of its former self, but something still survives of past glory in such streets as the rue de Grenelle, the rue de l'Université, the rue Saint-Dominique, the rue de Varenne, the rue de Lille. Until the latter part of the seventeenth century this district was undeveloped. Here was the old monastic domain of the Abbey of Saint-Germain-des-Prés founded in the sixth century, with fields and woods, and here and there a priory, a hospice, a seminary. The rue Saint-Dominique and the rue de Grenelle were the Chemin aux Vaches, and along the river where are now the Quai Voltaire, the Quai Malaquais, the Quai d'Orsay, was the frog-infested marshland, La Grenouillère. Nobles crossed the river from the Louvre to the Pré-aux-Clercs to fight their duels. But presently the Montmorencys, the Broglies, and the Matignons, built themselves houses and founded the faubourg. Later, social life moved farther west to the Quartier Saint-Honoré. The Revolution dealt the faubourg a sad blow, but during the reign of Napoléon the émigrés flowed back. Many of them did not accept the régime of the Empire, but when the Restoration came they partly recovered their former privileges. Again they were badly hit by the Revolution in 1830, which brought Louis-Philippe, of the Orléans branch of the Royal family, and therefore not strictly legitimate, to the throne. The Second Republic, in 1848, threw them into further disorder. The Second Empire brought a more glittering and more vulgar 'nobility' on the scene, and the bourgeois Third Republic completed the rout of one of the oldest aristocracies in the world.

FONTAINES

Beautiful fountains are to be found in many of the squares of Paris. Thus there are fountains in the Place de la Concorde which often send up their jets of water. In the Place Saint-Sulpice there is a fountain designed by Visconti, erected in 1847, with statues of preachers-Bossuet, Fénelon, Massillon, and Fléchier. In the Place du Châtelet there is a fine fountain. In most of the parks there are fountains, and in the Jardin du Luxembourg is the particularly remarkable Fontaine Médicis, by Salomon de Brosse, with exquisite sculpture in the central niche and on the sides and a placid piece of water stretching oblong-shaped under the trees. The Fontaine des Innocents, near Les Halles, is a graceful Renaissance structure due to Pierre Lescot. The bas-reliefs are by Jean Goujon. This sixteenth-century fountain was remodelled in the middle of last century and placed on the site of the Cimetière des Innocents, which existed from Gallo-Roman days, and, until a few years before the Revolution, was the chief burial-ground of Paris. The cemetery was dug up and the bones placed in the Catacombs. The Fontaine Gaillon in the Place Gaillon, near the Opéra, was erected in 1823 by Jacquot, from designs by Visconti, and shows a handsome group of statuary. In the Place Louvois is one of the prettiest fountains in Paris with allegorical figures of the Seine, the Loire, the Saône, and Garonne. The Fontaine de Grenelle in the rue of that name was designed by Bouchardon in 1739 and shows the City of Paris with the Seine and Marne at her feet and images of the seasons. The Fontaine de l'Observatoire is especially fine (see Petit Luxembourg). At the beginning of the Boulevard Saint-Michel is a fountain by Davioud, who also designed the fountains in the Place du Théâtre-Français. The Fontaine Molière in the rue de Richelieu is by Visconti with statuary by Seurre and Pradier. In the Rond-Point des Champs Elysées are six pretty fountains amid grass lawns and flower-beds.

GOBELINS (THE)

The Gobelins tapestry manufactory on the avenue of that name has a long history. Two brothers, Jean and Philibert Gobelins, founded dyeworks on the banks of the little River Bièvre, which now runs underground, in the latter part of the fifteenth century. Their colours were particularly rich, especially the scarlets. Henri IV, who did much to revive the art of tapestry weaving, installed two Flemish craftsmen in the buildings; and Colbert, the Minister of Louis XIV, persuaded the King to make the establishment a State institution. Lebrun and afterwards Pierre Mignard were directors. Artists like Coypel and Boucher designed some of the masterpieces of the factory. The Savonnerie (a Royal carpet factory at Chaillot) was subsequently removed to the Gobelins. To become an artiste-tapissier requires a long apprenticeship and the pupils are carefully chosen. The Gobelins provide for the decoration of all public buildings, and repair carpets and hangings which have suffered damage. They are still repairing tapestries mutilated during the war. Exhibits in the museum are unique of their kind.

GRAND PALAIS

The Grand Palais in the Champs Elysées is a modern building dating from 1900. It is used for the annual picture exhibitions for the Automobile Show, for the Aviation Show, and for the Horse Show. It is ornamented by a good deal of statuary on the pillars of the portico and in the colonnade with gilt figures above the central doorway in the Avenue Victor-Emmanuel III. There is an immense staircase and the exhibition hall is 630 feet long.

HALLE AUX VINS

The Halle aux Vins is a big bonded warehouse for wine on the site of the Abbaye de Saint-Victor near the Jardin des Plantes. Established on the orders of Napoléon, it is the great source from which the wine-merchants draw their provisions.

LES HALLES CENTRALES

Les Halles Centrales-the Central Markets-which Zola called Le Ventre de Paris, occupy 22 acres. They are a vast structure, consisting of a number of iron pavilions, erected in 1851. Between the pavilions are covered streets. Under them are cellars for the storage of goods. The markets are occupied both by retail and wholesale merchants. I cannot advise a visit in the early hours of the morning, but for several years I passed through these mounds of vegetables, fruits, butter, fish, poultry, game, wheat, and so forth, between 3 a.m. and 6 a.m., and that is undoubtedly the best time to see the markets. Then everything is bustle. Huge carts are coming in from the surrounding country-side. Trains clatter through the streets. The strong porters-Forts de la Halle-who are selected after severe tests, and are entitled to wear immense hats, the badge of their tribe, are staggering under enormous weights. The market women, with their vigorous language, are at work. Coffee and soup are served by men who take up their 86 PARIS

stands in odd corners. There are many cafés and other establishments which are intended for the market workers, and there are others of extremely doubtful, if picturesque, character. At least one of these establishments has become famous because it has been diverted from its original purpose, and is now the resort of nocturnal revellers.

HOSPITALS

The hospitals of Paris are often in old buildings. Thus the Salpêtrière, the largest of them, containing 4,000 persons, was built by Louis XIII as an arsenal. The church, with its dome, was designed by Bruant in 1670. It is on the Boulevard de l'Hôpital. The Hôpital de la Charité in the rue Jacob was founded by Marie de Médicis in 1602. The Hôpital de la Maternité on the Boulevard de Port-Royal occupies part of the Port-Royal buildings (see Boulevard de Port-Royal), and the chapel was built in 1648. The Hôpital Broca (Boulevard Arago) is in the Franciscan nunnery founded in 1284 by a sister of Saint-Louis. The Hôpital Saint-Louis in the rue de la Grange-aux-Belles dates from Henri IV (1608). The Hôpital Saint-Antoine in the rue du Faubourg Saint-Antoine, though recently rebuilt, stands on the site of a Royal Abbey for nuns founded in 1198. Again in the rue de Sèvres are the Hôpital des Enfants Malades founded in 1735, and the Hôpital Necker, once a Benedictine nunnery founded in 1735. Thus it will be seen that there is in most of the hospitals a touch of antiquity. (See Hotel-Dieu.)

HOTELS

Hotels are remarkably plentiful in Paris. They are of all sorts and sizes, from the luxurious Ritz, Crillon,





Meurice, Plazza-Athénée, Claridge's (these names are given at random and there are others equally fashionable) to the tiny cheap places that abound in every quarter. They are not merely intended for the visitor. Many French folk choose to live in hotels. This method simplifies existence. One may rent a little room from year end to year end and come and go as one pleases. There is no servant problem; there are no domestic complications. Speaking generally, these hotels are clean and comfortable and inexpensive. Usually they do not serve meals except the petit déjeuner, but there are hotels in which one may live en pension. It should be added that the French word hôtel is also used to designate a mansion.

HÔTEL-DIEU

The Hôtel-Dieu, to the left of Notre-Dame, is one of the largest of the Paris hospitals for the poor. It is on the site of the old Hôtel-Dieu founded as early as the seventh century.

HÔTEL DES INVALIDES

The Hôtel des Invalides, in which is Napoléon's tomb (see under that heading) was founded by Louis XIV in 1670 to house old French soldiers. The pensioners at first numbered as many as 7,000, but afterwards there were few inmates. The head-quarters of the Military Governor of Paris were transferred here in 1898. The building was made from the designs of Bruant, and Mansart continued the work. There were restorations and additions under both Napoléons. In the court before the bôtel are captured cannon. In the Courd'Honneur are casts and frescoes illustrating the military history of France. The Musée de l'Armée contains one

of the richest collections of weapons which has ever been brought together, and the specimens, which date from the fifteenth century, are particularly fine. There are suits of armour worn by many of the Kings of France, and there are the swords of French generals. There are figures of archers and cavalry men, and soldiers of Japan and Persia and other Eastern countries. The story of the Great War is told in new salles that are now opened. There is also a special section historique comprising military souvenirs of the Revolution and the Empire, the paintings of Detaille, French uniforms, and mementoes of colonial and other wars. In one salle are the French flags, from the Restoration to the present day. The Church of Saint-Louis, which is in the interior of the Invalides, is decorated with banners and flags captured in Algeria, Crimea, Italy, China, and Mexico. There are memorials of Napoléon in the church, and in the vaults are tombs of marshals of France.

HÔTEL DES MONNAIES

The Hôtel des Monnaies, or the Mint, adjoining the Institut, is a dignified building dating from 1771. Louis XV's monogram and bronze knockers ornament the doorway. There is an important collection of coins in a museum open to the public, and the workrooms may, with the permission of the Director, be visited.

HÔTEL DE SENS

The Hôtel de Sens, in the Marais (rue du Figuier), is one of the jewels of Paris architecture. It is the finest specimen of a private fifteenth-century house, already betokening the approach of the Renaissance. It is in good condition and is situated in the midst of narrow, clamorous streets which evoke the Middle Ages. Tristan de Salazar caused the *hôtel* to be built on a site ceded by Charles V to the Archbishops of Sens. The Bishopric of Paris was before 1623 suffragan to the Metropolitan See of Sens. Salazar was the son of a Spanish captain. He was one of those warrior monks who abounded in the Middle Ages. Following Louis XII in his Italian campaigns, he rose to be archbishop. Among the occupants of the Hôtel de Sens was the Reine Margot, the repudiated spouse of Henri IV. After the archbishops left their *hôtel*, when Sens lost its supremacy, the house underwent many vicissitudes, and was even turned into a jam factory. But it is now under the protection of the Municipality, and should certainly be carefully preserved as the most interesting building in an old district filled with interesting buildings.

HÔTEL DES VENTES

The Hôtel des Ventes, or the Hôtel Drouot, is in the rue Drouot. In its auction rooms pictures, objets d'art, furniture, tapestries, and so forth are disposed of. These crowded rooms have a melancholy air. The household effects and the precious things are, one remembers, being dispersed in consequence of calamity. Nevertheless an extremely interesting afternoon can be spent among the bronzes, the marbles, the carpets, the jewellery, the engravings, the stamps, the crystals, and the medals. The Hôtel Drouot opened its doors as recently as 1854.

HÔTEL DE VILLE

The Hôtel de Ville, the Town Hall, is a modern construction. It is in the French Renaissance style. The

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Communards burnt down its predecessor, which dated from the sixteenth century, in 1871. In the Place de l'Hôtel de Ville, which until the Revolution was the Place de Grève, is a statue of Etienne Marcel, the Provost of Paris Merchants who in the fourteenth century led the Bourgeoisie against the Nobility. The Third Estate could then insist on voting its own taxes, but later kings ignored the people, and the Etats Généraux lapsed for hundreds of years. The Place de Grève was the scene of many public executions. Jean Hardi, who tried to poison Louis XI; Montgomery, the Scottish captain who accidentally killed Henri II; Ravaillac, who assassinated Henri IV; the poisoner, the Marquise de Brinvilliers; Damiens, who attempted to murder Louis XV; Delaunay, the Governor of the Bastille; Foulon, tortured by the revolutionary mob-these are only a few of the victims recorded in history of the former Place de Grève. The old Hôtel de Ville was the meeting-place of the men elected by Paris in 1789, and during the Revolutionary years it was the theatre of vital and symbolic acts. Robespierre and his friends took refuge in the Town Hall when they, in their turn, were execrated; but they were dragged away to the scaffold. Napoléon made the hôtel the seat of the Prefect of the Seine and the Council. There was again fighting in and about the Town Hall in 1830, and the Provisional Government of 1848 sat there. The Republic was proclaimed in the building in 1870, and it was blown up a year later. The new hôtel is remarkably decorated, with panels, mural paintings, painted ceilings, recalling the history of Paris. Among those who have contributed to its embellishment are Carolus Duran, Puvis de Chavannes, Detaille, Laurens, Besnard, and the sculptors Mercié, Falguière, Dalou. It constitutes an admirable gallery of modern French art,

and is, as a piece of architecture, perhaps the best specimen of its kind in the world.

ILE DE LA CITÉ

The Ile de la Cité is the oldest part of Paris. It stands in the river and is shaped roughly like a boat. At one extremity is the statue of Henri IV (Pont-Neuf) and at the other is Notre-Dame. In the centre is the Palais de Justice. The Ile de la Cité was a stockaded village, occupied by fishermen, which was subdued by the Romans in 53 B.C. The island communicated with the rest of the world by two wooden bridges. To the east was marsh land and to the west forest land, harbouring the wild duck and the wild boar. From these humble beginnings, thanks largely to the Romans, Paris sprang.

ILE SAINT-LOUIS

The Ile Saint-Louis lies a little to the east of the Ile de la Cité, with which it is connected by a single bridge. It is like a smaller ship following in the wake of the larger island. Many of the houses date from the seventeenth century. Under Louis XIII the grands seigneurs chose this spot for their private houses. The architect Le Vau built a number of them. Their noble façades, with balconies in wrought iron, are still to be seen. Such is the admirable Hôtel Lambert, where lived the President Lambert de Thorigny. Such is the Hôtel Lauzun, of the Duc de Lauzun, who married the Grande Mademoiselle, and thus became the cousin of Louis XIV. In these houses have lived at various times Voltaire, Baudelaire, and Théophile Gautier. There are also the Hôtel Chenizot, the Hôtel Bretonvilliers, the Hôtel le Charron,

the Hôtel d'Ambrun, and other seventeenth-century houses.

INSTITUT DE FRANCE

The Institut de France, a low edifice covered by a dome, is on the Quai Conti. Before it is a little square with a striking statue of Voltaire. The Institut was founded by Cardinal Mazarin as a college. The Convention eventually handed it over to the Academies, of which there are now five. The members of the Académie Française are called the Forty Immortals. They are not, as is commonly supposed, necessarily distinguished writers. They compose a salon of representative French figures. Among them are politicians, soldiers, cardinals, lawyers, and savants. Richelieu gave the Académie Française, which formerly met in the Louvre, State recognition in 1534. The academicians wear, on official occasions, a green embroidered uniform, and carry a sword. They revise the official dictionary and distribute prizes to authors. The Académie des Inscriptions et Belles-Lettres is for the study of ancient and oriental languages. The Académie des Sciences devotes itself to mathematics and natural sciences. The Académie des Beaux Arts encourages painting, sculpture, architecture, and musical composition. The Académie des Sciences Morales et Politiques interests itself in philosophy, history, and political economy. In the same building is the Bibliothèque Mazarine.

JARDIN D'ACCLIMATATION. See Bois DE BOULOGNE

JARDIN DU LUXEMBOURG

The Luxembourg Gardens are laid out in Renaissance style. The greater part was planned by Salomon de



INSTITUT DE FRANCE



rosse, the architect of Marie de Médicis, who, desiring peaceful retreat, sought it in what was then the countryde beyond the ramparts. In the process of excavation ne vestiges of a Roman way were found, and a bronze lercury was dug up. There is a fine terrace with a tone balustrade, and in the space thus enclosed is a ond on which children sail their boats. Indeed the uxembourg Gardens is a children's paradise. Donkeys erambulate with children on their backs, goat carriages ollow in their track, a miniature merry-go-round evolves, a showman in a wooden hut manipulates his uppets. There are white statues of famous Frenchvomen, and a beautiful fountain—La Fontaine Médicis -a graceful specimen of Renaissance art with a placid piece of water before it. There are many busts of vriters and artists, a pleasant Marchand de Masques, a triking Faune Dansant, and copies of antique statuary under the trees. The students love to pace up and down consecrated path from the Odéon Gate to the end of he terrace.

JARDIN DES PLANTES

The Jardin des Plantes, on the left bank of the river by the Pont d'Austerlitz, is the chief botanical and coological garden of Paris. It contains also ethnological and anatomical museums, and valuable mineralogical and palaeontological collections. The botanical garden is laid out in rectangular beds, divided by broad alleys and well-kept paths. In the Ecole Botanique are plants labelled and classified. The zoological garden has lately been replenished. The animals are divided into two great classes—animaux féroces and animaux paisibles. The peaceful animals are scattered throughout the grounds and the savage beasts are grouped together.

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There is a monkey house, a reptile house, aviaries for birds of prey, great constructions for the elephants and rhinocerii, and a large bear-pit. In the p'asure garden is the Labyrinth in which is the Cedar of Lebanon, forty feet in circumference, brought from Syria (according to legend) in 1735 by Jussieu in his hat, and watered with his own ration of drinking water. There are palms which were planted during the reign of Louis XIV. In the building, at the southern extremity, is a collection of stuffed animals, and behind it is the house of Buffon, the celebrated naturalist, who was the most distinguished superintendent of the garden. Other illustrious professors who have been connected with the garden are Geoffroy-Saint-Hilaire, Lamarck, Georges Cuvier, Brongniard. The garden was first known as the Jardin du Roi. It was founded in 1626. The King's medical attendant, Guy de la Brosse, was its director. It contained only medicinal herbs, and occupied a fifth of its present space. The Museum dates from the Convention, which suddenly decided to suppress menageries, and sent lions, tigers, bears, panthers, monkeys, and eagles seized by the police, to the embarrassed superintendent, who had neither cages nor keepers, buildings nor money, for the maintenance of these unexpected pensionnaires. Artists frequent the garden and can be seen painting the wild beasts.

JARDIN DES TUILERIES

The Jardin des Tuileries, extending from the Place de la Concorde to the Louvre, is, in spite of its formal arrangement, with straight alleys, and clipped trees, and flat flower-beds, and stone basins with their high jets of water, and white statues, charming as well as elegant. The great monument to Gambetta which faces the

exquisite Arc de Triomphe du Carrousel (a reduced copy of the arch of Septimus Severus at Rome) is not particularly happy. But standing by it one may look under the arch and see, stretching in a straight line, the central alley, the Place de la Concorde, the magnificent upward sweep of the Avenue des Champs-Elysées, crowned by the greater Arc de Triomphe de l'Etoile, behind which, in the Bois de Boulogne, sets the red sun. This is perhaps the finest of urban perspectives. Among the statues may be noted the white figure of Paris, a stalwart female form by Bartholomé, which commemorates the war of 1914-18, the Nymphe au Carquois of Coustou, the Hugolin of Carpeaux, the Phidias of Pradier, the Spartacus of Barrias, the Quand Même of Mercié, superb groups of animals by Barye and Cain, and reproductions of Hercules, Apollo, Caesar, and vases and columns. There are terraces where walked the Incroyables and the Merveilleuses, and the Dandies of a later day, and where Madame Récamier moved in state. The pillars of the great gateway of the Place de la Concorde are surmounted by fine equestrian figures by Coysevox. The Musée du Jen de Paume, in the grounds, is an annex of the Luxembourg Gallery, and in it are also exhibited the Nymphes of Claude Monet. Watching the children sail their little boats, and the midinettes eating their meals on the stone benches, and the old men feeding the birds, it is difficult to remember that three centuries of the most stirring national history, filled with glory and disaster, have had their theatre in these gardens. The site was formerly occupied by tile kilns-tuileries. The Palace des Tuileries, once the soul of Paris, has now vanished. Catherine de Médicis ordered it to be built by Philibert Delorme in 1564, and Jean Bullant completed the work. The Pavillon de Flore and the Pavillon de Marsan, which still exist in restored form, were built later. In the palace Molière played and Voltaire triumphed. Beaumarchais produced his satiric Barbier de Seville before a nobility which refused to be forewarned of the coming storm. Under trees which are the contemporaries of Colbert, the women of the Halles acclaimed the young Louis XV. Under them roared the mobs hostile to Louis XVI. The Parisians would not permit Louis XVI to remain at Versailles and installed him in the palace with mock honours. After his attempted escape, which ended in his arrest at Varennes, he was brought back. and again listened to the unfortunate counsels of the ill-fated Marie-Antoinette. The people invaded the palace and forced the King to don the Phrygian cap. When his Swiss guard were massacred the King took refuge in the riding-school, which stood in the gardens nearly opposite the present Hôtel Continental. From the palace the King was taken to the prison of the Temple. The palace became the meeting-place of the Convention. Robespierre, with broken jaw, a fallen idol, was brought before the Comité de Salut Public on the dolorous way to execution. Napoléon and Joséphine afterwards resided in the palace. Louis XVIII occupied it during the Hundred Days, and then fled when Napoléon returned from the Isle of Elba. It was seized by the populace again at the July Revolution of 1830. In it Louis-Philippe abdicated in 1848, leaving it for exile. Napoléon III made it his residence until France was overwhelmed in the dust of Sedan, and the poor Empress Eugénie, after the brilliance of the Second Empire, solitary and desolate, was assisted to a place of safety by her American dentist, and thence to England. A few months afterwards the palace was occupied by the Communards, barrels of gunpowder were rolled in, and on the night of 24 May 1871 the scene of so many glittering festivals and so many tragic spectacles went up in flames.

KIOSKS. See BOULEVARDS

LATIN QUARTER

The Latin Quarter is the name given to the Boulevard Saint-Michel and the streets on either side from the Quais to the Observatoire. It is so called because Latin was the universal language of the students who frequented it from the twelfth century onwards. It remains the abode of learning. Most of the principal educational institutions of Paris are to be found within its boundaries. It is, next to the Cité, the oldest part of Paris. Students' Town, in spite of recent changes, is still the most youthful, high-spirited district, and retains something of the joyous effervescence described by Murger, and Du Maurier, and others, including the present writer. It may be that the visitor will miss the qualities of the Quarter-its industry and merriment, its mockery and its ideals. They are not always on the surface, and the character of the cafés has undergone a metamorphosis. Life has become more strenuous and it is no longer easy-if it ever was-for the poor student to live the vie de Bohême. The war provoked an upheaval of fortunes. The middle classes, from which the French intellectuals are recruited, particularly suffered. Many of the young men and women who make up the population of the Quartier Latin are obliged to perform, in their spare time, various kinds of menial tasks. But youth is irrepressible, and traditions are not allowed to die. Monômes-living chains of jollity-are as frequent as ever, and the students, boys and girls, march in single file, linked by hands on shoulders, up and down the Boul'Mich', singing an old chorus. The art students, in particular, organize picturesque processions, such as the Rougevin, pulling huge grotesque figures on handcarts. Each year they attend the Bal des Quat'z-Arts. It takes place outside the Quarter, but in the Quarter they parade, before and after, in the late evening and in the early morning, airing their strange costumes, which are chosen from some period of ancient history. The students also indulge in manifestations against or for an unpopular or a popular professor. For immemorial years groups of students have marched, peripatetic philosophers, along the eastern pavement of the Boulevard Saint-Michel, and up and down the consecrated path of the Luxembourg Gardens. Dating from Roman days the Latin Quarter has preserved its physiognomy throughout the ages. In it are the ruins of the Palais des Thermes, near the Boulevard Saint-Germain, and the Arènes de Lutèce, the Roman amphitheatre of the Square Monge. The domes of the Sorbonne and of the Panthéon are characteristic features of the skyline. There is the Collège de France, founded by François I in the sixteenth century, the Ecole Polytechnique, the Ecole de Médecine, and the Ecole des Mines. There are such schools as the Lycée Saint-Louis and the Lycée Henri IV. In the rue Cujas is the Collège Sainte-Barbe existing from 1460. Ignatius Loyola and Francis Xavier were scholars there. In the rue Valette are the remains of the Collège Fortet (1391), where Calvin was a student. Dante is said to have attended lectures in the rue du Fouarre, behind Saint-Julien-le-Pauvre. In addition to the tiny Saint-Julien-le-Pauvre are the churches of Saint-Séverin, Saint-Nicolas du Chardonnet, Saint-Médard, Saint-Etienne-du-Mont. There are such libraries as the Bibliothèque Sainte-Geneviève, and such museums as the Musée de Cluny. In or about the Quarter are the Institut de France, the Palais du Luxembourg, the Théâtre de l'Odéon, and it lies in the shadow of Notre-Dame, the Sainte-Chapelle, and the Palais de Justice. In the cafés and other meeting-places of the Quarter literary giants have congregated in all ages. One recalls a few names at random—Villon, Rabelais, Boileau, Molière Racine, La Fontaine, Voltaire, Sainte-Beuve, Verlaine, Edmond de Goncourt, Alphonse Daudet, Anatole France, Zola, Paul Fort, Maurice Barrès, Jean Richepin, André Gide. Charles Baudelaire was born in the rue Hautefeuille. In the rue des Grands Augustins is the old Hôtel d'Hercule, where François I lived as a boy. In the rue Mazet the Orléans coaches started from the Cheval Blanc and d'Artagnan alighted. In the Passage du Commerce Doctor Guillotin invented the guillotine and Marat printed L'Ami du Peuple. In the same street is the basement of one of the towers of Philippe-Auguste. The Cour de Rohan of the sixteenth century was part of the Palace of the Archbishop. The statue of Danton on the Boulevard Saint-Germain is on the site of the house where he was arrested. To the east of the Boulevard Saint-Michel lies the Place Maubert, with its statue of Etienne Dolet, the printer who was burnt as a heretic in the middle of the sixteenth century. Here is the old Marché des Carmes. In the rue de Bièvre part of the 'Divina Commedia' was written. In the rue Monge, where cluster North African pedlars, are statues of Voltaire and Villon. Charles Le Brun and Watteau lived in the rue du Cardinal-Lemoine. Saint-Vincent de Paul began his mission work here. In the rue Rollin, Blaise Pascal died. On the Place de la Contrescarpe was the celebrated Cabaret de la Pomme de Pin. The 100 PARIS

rue Mouffetard, with its curious signs, though squalid is interesting. The prison of Sainte-Pélagie stood in the rue du Puits de l'Hermite. Among the most famous prisoners were Joséphine and Madame Dubarry. Thirteenth, fourteenth, and fifteenth centuries architecture is to be observed in the rue Clovis. The difficulty of any survey of the Latin Quarter is that there is something to note in every street. It is crowded with history, and it would be a hopeless task to attempt to compile a list of the saints and kings and savants and poets, from Saint Thomas Aquinus, who taught in the rue Soufflot, to George Sand, who lived in the rue Racine, and Marculin Berthelot, the great chemist, who taught in the rue des Ecoles. Yet old as the Quarter is, filled as it is with memories, it is young and alive with eager youth.

LIBRARIES. See BIBLIOTHÈOUES

LONGCHAMP

The Longchamp racecourse, in the Bois de Boulogne, is the most popular scene of the outdoor festivals of which the French are particularly fond. Throughout the spring and summer there is racing at Longchamp, working up to the Grande Semaine which begins with the Grand Steeple-Chase of Auteuil and ends with the Grand Prix at Longchamp. At the last Grand Prix meeting 166,600 people paid for admission to Longchamp, and probably another 100,000 persons assembled round the green space and had a free view of the course. Thirty thousand vehicles were drawn up by the gates. Those who are admitted to the Pelouse or the Pesage may bet on the pari-mutuel system. Officials in booths issue tickets and the odds are unknown until the betting is over. They

are calculated on the basis of the takings on each horse, the State retaining a percentage. The dressmakers send manikins to walk around, showing the latest robes. Longchamp presents a feast of colour, with its well-dressed women, its shining horses, its terraces festooned with flowers, and its track banked about by tall trees.

Louvre. See Musée du Louvre

LUNA-PARK

Luna-Park at the Porte Maillot is a popular amusements ground where fêtes are organized and where is to be found 'all the fun of the fair'.

Lycée Condorcet

The Lycée Condorcet in the rue du Havre was formerly an eighteenth-century Capuchin Convent.

Lycée Charlemagne. See Rue St Antoine

Lycée Henri IV

The Lycée Henri IV in the rue Clovis (near the Panthéon) may be noted because of its tower, which has a Romanesque base and two Gothic upper stories of the fourteenth and fifteenth century. It is, according to tradition, built upon the site of the church of the Abbaye de Sainte-Geneviève, founded by Clovis in the sixth century. There is to be seen a piece of thirteenth-century architecture, and the conventual buildings, rebuilt a hundred years later, are still extant.

Lycée Louis-le-Grand

The Lycée Louis-le-Grand (rue Saint-Jacques) was formerly the Collège de Clermont, founded in 1560, belonging to the Jesuits. It was rebuilt in 1887. Voltaire studied here.

LYCÉE SAINT-LOUIS

The Lycée Saint-Louis (not to be confused with the Lycée Louis-le-Grand) has a long history. It is on the Boulevard Saint-Michel; it was built by Bailly on the site of the Collège d'Harcourt, which was founded in 1280. Among its famous pupils was Molière.

MAISON DE BALZAC

The Maison de Balzac is at No. 47 rue Raynouard. It was inaugurated in 1908, as a museum of souvenirs of the great novelist. He lived here from 1841 to 1848. The author of the *Comédie Humaine* had many Paris houses, for he was continually pursued by creditors. Among these houses may be mentioned 9 rue de Lesdiguières, where he took up his abode in a garret for three sous a day when he first came to Paris; 47 rue des Martyrs; 27 rue Visconti, where he ran a printing business; 2 rue de Tournon; 3 rue Cassini, where he wrote *La Peau de Chagrin*, and Villa des Jardies at Ville d'Avray.

Maison de François IER

The Maison de François I^{er}, at the corner of the Cours-Albert-I^{er}, is a Renaissance house, Venetian in style. Originally it was erected by the King in 1523 at

Moret, and it was transported here in 1824. Much of the ornamentation is ascribed to Jean-Goujon.

THE MARAIS

The Quartier du Marais, lying to the north-east of the Hôtel de Ville, may be said to be bounded by the rue Saint-Antoine, the rue du Temple, and the Boulevard Beaumarchais. It is the most picturesque part of the city. Certainly it is in a state of decay and its fine mansions have become factories. Yet much remains of the ancient glory of the Marais, once the fashionable district of Paris, and it is to be hoped the scheme for modernizing the quarter will long lie unfulfilled in the official cartons. The Marais is a term which denotes low-lying marshy lands. From 1500 onwards market-gardening was practised in this region. Then the aristocracy began to build habitations, and until the eighteenth century it was peopled by courtiers. To-day it is noisy, tortuous, dirty, poor, but it is crammed with evidences of the past, and nowhere is the physiognomy of vieux Paris more visible. In the turmoil of traffic, gateways, gables, towers, and staircases remind us of vanished magnificence. Wonderful ceilings and panellings have disappeared, paintings have been defaced, wrought-iron railings have been pulled up, but masterpieces of architecture and curious relics remain. There are streets with quaint names like Brise-Miche, Grenier-sur-l'Eau, Petit Musc, and there may be seen the staples and hooks by which chains were fastened across the streets in troublous times. There are old swinging creaking signs. There is, around the rue des Ecouffes, what is properly the Ghetto of Paris, where the Jews congregate, some of them wearing oriental costumes. This rue des Ecouffes existed in the thirteenth century, and was the abode of pawnbrokers, Yiddish is spoken also in the rue de l'Hôtel de Ville, the rue Pavée, the rue des Rosiers, and around the Marché Sainte-Catherine. The rue Ferdinand-Duval for eight centuries was called Rue des Juifs. The rue du Figuier is filled with Jewish capmakers. Rabelais lived in the rue du Figuier, and died in the rue des Jardins. He was buried in the little Passage Saint-Pierre, where a graveyard formerly stood. The rue du Paon Blanc, five feet wide, is said to be the narrowest street in Paris. The rue Vieille-du-Temple contains the Hôtel de Bragelonne and the Hôtel de Hollande, and at No. 90 the Théâtre du Marais first produced Le Cid of Corneille. The Hôtel de Rohan, recently used as the National Printing Works, is of the eighteenth century. It was once occupied by the Cardinal Rohan, Bishop of Strasbourg, who was implicated in the notorious affair of the diamond necklace which casts scandal on Marie-Antoinette. At No. 22 rue des Quatre-Fils, the Marquise du Deffand held her salon, where Voltaire, Montesquieu, and d'Alembert, and others belonging to the intellectual movement which was the forerunner of the Revolution, frequently met. In the rue Charlot was the Hôtel Bayard, where lived Pierre du Terrail, Seigneur de Bayard, the chevalier sans peur et sans reproche. The National Archives are kept in the old Hôtel de Soubise. There is scarcely a street without its imposing old house, and without its stories, and one could fill many pages with a mere enumeration of the names of famous men and women who have moved in this ancient maze. One may note in passing the Mansart mansion in the rue des Tournelles, where the fascinating coutisane Ninon de Lenclos veritably reigned. Of the Place des Vosges we must give some account elsewhere, as of the Musée Carnavalet in the rue des Francs-Bourgeois.

Marché aux Fleurs

The Marché aux Fleurs (the Flower Market) is held twice a week on the quay between the Palais de Justice and Notre-Dame, and once a week on the same spot there is a bird market.

Marché Saint-Germain

The Marché Saint-Germain, on the southern side of the boulevard of that name, is one of the numerous covered district markets. It is built on the site of the ancient Foire Saint-Germain.

Marché Saint-Honoré

The Marché Saint-Honoré is one of the numerous popular markets of Paris. It stands on the site of the Dominican convent where the members of the Jacobin Club, including Mirabeau and Siéyès, and afterwards Marat, Saint-Just, Robespierre, and Danton, used to meet. In the rue Saint-Honoré (398) was the house where Robespierre lodged with the family of the cabinet maker Duplay. At 271 was the Cabaret du Saint-Esprit, from which could be seen the tumbrils with their Royalist victims passing by to the place of execution.

MINT. See HOTEL DES MONNAIES.

MONTMARTRE (LA BUTTE)

The Butte Montmartre—that is to say, Montmartre proper—is 423 feet above the sea-level. It still contains

old-world streets with tiny dilapidated tumble-down houses, though it is rapidly undergoing a change and is losing its village character. It is approached by a cable from the Place Saint-Pierre. One may also zigzag through many streets to the heights on which stands the Sacré Cœur. The name is probably derived from Mons Martyrum, for tradition has it that Saint-Denis, one of the patron saints of Paris, and his companions, were beheaded here, and that Saint-Denis walked for two miles with his head in his hand. But other derivations have been suggested—notably Mons Martis, which indicates that there was a Roman temple on the summit. In a crypt on the hill it is said that Saint Ignatius de Loyola and Saint-Francois-Xavier founded the Society of Jesus in 1534. From this eminence Henri de Navarre, afterwards Henri IV, bombarded the city in 1589. The French troops fought here against the Allies in 1814. After the Franco-Prussian war, when M. Georges Clemenceau was Mayor of Montmartre, the Insurrection of the Commune raged on the hill; and when the troops of Versailles took possession of the height they turned their battery on the Communards, who occupied the Buttes-Chaumont and the Père-Lachaise. One can from the top see the hills which surround Paris and all the monuments of the city are picked out against the sky. The Place du Tertre is a mere patch of unpaved ground, with quaint restaurants at the corners. In the older declivities streets artists live. There are smoky picture-dealers' shops, and cafés with bare, scrubbed tables. Willows grow in the rue des Saules. The Moulin de la Galette one remaining windmill surmounts a large dancing-hall. In the little cabaret of the Lapin Agile, such writers as Francis

Carco, Roland Dorgelès, and Max Jacob met. Poets recited their verses, artists invented farces. Frédéric, the old man with fur cap and red muffler, served drinks, and a shaggy dog barked applause. In the rue du Mont-Cenis is the reputed lodging of Mimi Pinson, though the imaginary Mimi Pinson would surely have lived in the Latin Quarter. Recently the house of Berlioz, France's great romantic musician, was destroyed to make way for a skyscraper. In the rue Cortot, Gabrielle d'Estrées, the favourite of Henri IV, lived for nine years. Cobbled impasses, crumbling masonry, waste land, still mark this peaceful corner. But the sightseer invades the old-world village more and more every year. It was Montmartre which set the example of mock fêtes. It elected a mock mayor, and a garde champêtre, and other functionaries, who organized ingenious and satiric festivals. The Mairie of the Commune Libre-as Montmartre proclaims itself—is on the Place Constantin-Pecqueur, and there the chansonnier Maurice Hallé is to be heard. Moreover, the Commune Libre arranges open-air exhibitions of pictures-Foires Aux Croûtes-thus helping artists to introduce their work to the public without the intermediary of the merchants. These exhibitions are now held in all parts of the city.

· Mosque (The)

Near the Jardin des Plantes is the Paris Mosque. The large Mohammedan population may turn to Mecca at the call of the muezzin. This new building in the Place Monge ornaments a district which swarms with Mussulmans. There is a house of refuge, a restaurant, a café, and Moorish baths. The mosque and its minarets shine white, surmounted by roofs with green varnished

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tiles. Multicoloured faience work covers the walls; and Mauresque stonework the paths between flowery parterres, in which red marble basins throw up jets of water.

MUETTE (LA)

La Muette gives its name to the Porte, which was one of the chief entrances of the Bois de Boulogne. There was formerly a magnificent Parc de la Muette and a Royal château. This château was built by François I. It was made a dépôt for the horns lost by the stags during the mue—or muette. Transformed by the Regent at the beginning of the eighteenth century, this little hunting-lodge became a sumptuous mansion, and a favourite residence of the Duchesse de Berry (his daughter), and Louis XV, and also Marie-Antoinette, sometimes lived there. The first balloon ascent was witnessed by the Court in 1783 from the château.

Musée des Arts Décoratifs

The Musée des Arts Décoratifs is in the Pavillon de Marsan. It is entered from the Rue de Rivoli. Besides a collection of French ornamental art from mediaeval to modern times, there is the Moreau collection of French nineteenth-century paintings. Here may be found furniture, pewter, china, and trinkets of all sorts; tapestries, wood-carvings, sculptures, bookbindings, and clocks; textiles, tiles, lacquer work, steel-work, and glass-work.

Musée Carnavalet

The Musée Carnavalet, at the corner of the rue des Francs-Bourgeois and the rue de Sévigné, is the historical museum of the city of Paris. Lescot, one of the architects of the Louvre, built the house in 1544 decorating it with sculptures by Jean Goujon, and Mansart, the architect of Versailles, enlarged it in 1660. Madame de Sévigné, who was born in the Hôtel de Coulanges close by, resided here for eighteen years and her salons have been reconstituted. There are ceramics and other souvenirs of the Gallo-Roman, the Mediaeval, and the Renaissance periods. There are countless momentoes of the Revolution. One room is devoted to the First Empire. There is a collection of shop and tavern signs, and a salle des théâtres parisiens. Every epoch and aspect of Paris life is represented.

Musée Cernuschi

The Musée Cernuschi, in the Avenue Vélasquez, contains the collection of Chinese and Japanese art which belonged to M. Cernuschi, who bequeathed it to the City of Paris. There are some remarkable bronzes. Tapestries, candlesticks, prints, porcelains, Buddhist statues, of different periods, make up an exhibition of exceptional interest. The collection of oriental art in the Musée Guimet is, however, more important than that of the Musée Cernuschi.

Musée de Cluny

The Musée de Cluny is undoubtedly one of the most interesting museums in the world. Behind the railings on the Boulevard Saint-Michel, in the garden of the museum, are architectural remains and mediaeval statues. The Roman palace, built at the end of the third century, once stood here. Julian was proclaimed

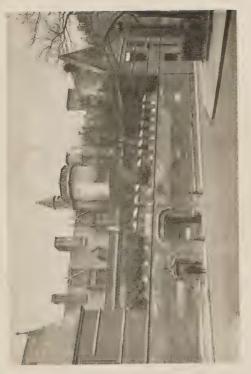
emperor in it in A.D. 360. The early Frankish kings lived

in the palace.

The ruins of the Thermae, or baths, remain. Hence the name of the Palais des Thermes. The present building, the Hôtel de Cluny, is partly in Gothic, partly in Renaissance style. It was erected by the Benedictine Abbey of Cluny, and was a residence for the abbots when they came to Paris. Other residents, in the course of the years, included Marie Tudor, daughter of Henry VII, who wore white mourning when her husband Louis XII died, and was called 'La Reine Blanche'. James V of Scotland, who married Madeleine, daughter of François I, Mazarin, the Cardinal Minister, and the papal nuncios. In 1833 an antiquarian, du Sommerard, bought the property and arranged his collections in it. Nine years later the Government bought the building and the collections. Those collections have been added to considerably. Gallo-Roman objects have been dug up from the streets of the Latin Quarter, and mediaeval articles have been brought from the bed of the River Seine. There are wood-carvings and tapestries, religious high-reliefs, chests, caskets, chimneypieces, altar screens, paintings, furniture, medals, plaquettes, laces, bonnets, sedan-chairs, mantles of the order of Saint-Esprit, weapons, flags, pottery, stained-glass, girdles of chastity, jewellery, seals, musical instruments. It is a marvellous exhibition of the craftsmanship of earlier ages; statues, mosaics, gargoyles, candlesticks, hangings, vases, faience, and the work of ironsmiths, coppersmiths, and goldsmiths.

Musée d'Ennery

The Musée d'Ennery in the Avenue du Bois de Boulogne contains a collection of oriental art which the





aywright d'Ennery bequeathed to the State. It is a nall but interesting museum of Chinese and Japanese piects.

Musée Gallièra

The Musée Gallièra is in the Avenue du Président l'ilson (though it is entered from the Avenue Pierre-de-Serbie). In it are tapestry, pottery, enamels, ewter, ironwork, bookbindings, glassware, jewellery, riniture, and other specimens of French decorative art. The building is modern, but it is handsome in the enaissance style. There are frequent special exhibitions.

Musée Guimet

The Musée Guimet, on the Place d'Iéna, was founded t Lyons by M. Emile Guimet, and afterwards presented y him to the State and removed to Paris. These rooms lustrate the religions and arts of the Orient. Every ountry in the Far East is represented, and every period 'he Chinese ceramics are superb, and the Japanese eramics are also remarkably fine. There are monuments rom Siam and Cambodia, and antique statues of he divinities. These divinities belong to Hinduism, rahmanism, Buddhism, Lamaism, Taoism, Confucianism, nd the Parsi cult. The Mohammedan art of Central is is shown; and relics of the cult of Isis, and other bjects of ancient Egypt, are included in this compreensive collection.

Musée Gustave Moreau

In the Musée Gustave Moreau (rue de la Rochefoucauld) 3 a collection of the works of the great French painter

who, in the latter half of the nineteenth century, with his delicate pre-Raphaelite manner, and his mythological subjects, opposed the modern realists and impressionists.

Musée Jacquemart-André

The Musée Jacquemart-André (158 Bd. Haussmann) contains an extremely valuable collection of Italian Renaissance and eighteenth-century French art. It was bequeathed to the Institut de France in 1912. There are pictures by Vigée-Lebrun, Boucher, Nattier, Greuze, Fragonard, Chardin, Prud'hon; and the English painters, Reynolds, Romney, and Lawrence, are admirably represented. There are besides Rembrandts, Rubens, Ruysdaëls, Hals, Van Dykes, and Murillos. The Venetian and the Sienese schools are shown. There are marbles and bronzes and terra-cottas and tapestries and caskets and miniatures and mirrors and furniture and busts.

Musée du Louvre

The Louvre is the richest museum in the world. It contains paintings, sculptures, and objets d'art of all climes and times. The Louvre is the greatest public building in Paris. It is the largest palace in or out of Paris. Philologists do not agree about the origin of the name. There are those who would derive it from louverie, or lupara, indicating the existence of a wolf-infested forest in early ages. There are others who suppose it to be a corruption of louver, that is to say a blockhouse, which Childéric contructed when he besieged Lutetia. At the beginning of the thirteenth century the Louvre

was a fortress. It was afterwards greatly enlarged. The plan of the structure, with towers and keep, can still pe traced on the pavement in the courtyard. François I, in the first half of the sixteenth century, caused a palace to be built by Pierre Lescot, who, keeping the old foundations, designed the palace in Renaissance style. Monarch after monarch added to the Louvre. Catherine de Médicis was responsible for the long gallery overlooking the river and connecting the Louvre with the palace of the Tuileries. Henri IV extended the gallery to the Pavillon de Flore. Lemercier, instructed by Richelieu, erected the northern side, and Colbert gave orders for the completion of the quadrangle. Royalty then preferred Versailles, and the Louvre for many years was neglected. Gabriel, in the middle of the eighteenth century, took his share in the renovation of the palace. Napoléon ordered the construction of the galleries from the Pavillon de Marsan to the Pavillon de Rohan. Napoléon III made considerable additions, and the Louvre has been repaired and reconstructed and enlarged to our own day. France's greatest architects and sculptors—Jean Goujon, Paul Ponce, Pierre Lescot, Claude Perrault, Louis le Vau, Percier, Fontaine, Visconti, Lefuel-have been engaged on this palace, which became too monumental even for Royal habitation. To-day the Ministry of Finance occupies a considerable portion of the palace, but the Louvre is generally known as the home of the incomparable art collections. François I possessed many Italian paintings, and Louis XIV collected Flemish and Dutch and French paintings. These Royal collections formed the nucleus of the National Art Gallery, which was opened by the Revolutionaries in 1796. The French armies brought treasures from Italy, Germany, and the Netherlands. Napoléon made PARIS PARIS

immense contributions. Since then there have been innumerable gifts, bequests, and purchases, perpetually enriching the Louvre. Besides the pictures there are drawings and pastels and engravings and Greek, Roman, Egyptian, Chaldean, and Assyrian sculpture. Italian sculpture, French Sculpture of the Middle Ages and the Renaissance, bronzes, ceramics, ivories, and furniture from the earliest epochs. The Louvre is inexhaustible, and cannot of course be seen in a day or a week or a month or a year. Distinguished visitors are usually taken on a traditional itinerary. They enter by the Porte Denon, see the Victoire de Samothrace with mighty wings outspread, traverse the Galerie d'Apollon, proceed by the Salon Carré, and continue by the Grande Galerie, to the Salon des Rubens, and so by the Salles Françaises. The names of the galleries are indicated on the walls, so that, wandering about through the rooms, one may follow the various schools. One should certainly not miss the Salle de la Vénus de Milo, which contains the most celebrated female figure, found in 1820 by a Greek peasant, and purchased by the French Ambassador for 6,000 francs. The Salle des Cariatides is so-called from the colossal figures by Jean Goujon. In the Salle Grecque, or Salle de Phidias, are perhaps the finest examples of Greek sculpture. There is notably a fragment of the frieze of the Parthénon. Mediaeval and Renaissance sculpture is as well represented in the various salles as antique sculpture. Egyptian and Asiatic antiquities are arranged in a dozen large rooms. The museum is particularly rich in modern French sculpture, in the Salle de Coysevox, the Salle de Puget, the Salle de Coustou, the Salle de Houdon, the Salle de Chaudet, the Salle de Rude, the Salle de Carpeaux, and other salles named after famous French sculptors.

It is possible here only to indicate some of the more notable rooms in which the paintings are hung. There is the famous Salon Carré, with its works of Italian masters-Raphael, Veronese, Titian; and the Salle des Primitifs Italiens, with its Fra Angelicos, and Giottos. There is the Grande Galerie with its old masters arranged in schools-paintings by Leonardo da Vinci, Raphael, and Andrea del Sarto; paintings by Murillo, El Greco, and Velasquez; paintings by Van Dyke, Rubens, and Jordaëns; paintings by Rembrandt, Roysdaël, Hobbema, and Franz Hals. These are outstanding names, but they could be multiplied. There are, besides, a Van Dyke Salle, and a Rubens Salle. In other rooms there are pictures by Van Eyck, Memling, Breughel, Holbein, Durer, Téniers, Vermeer, Steen, and Potter. The Chauchard collection contains Corots and Rosseaus, Troyons, Meissonniers, Daubignys, and Henners, and the celebrated 'Angélus' of Millet. The French Primitives are well represented, and the French of the sixteenth century. Seventeenth century works are in the Galerie Molien-Poussin, Claude, Mignard. The Salle des Etats contains French paintings of the nineteenth century-Delacroix, Ingres, Courbet, Manet. In the Salle Daru are admirable Van Loos, Bouchers, Fragonards, Watteaus, Greuzes, and other paintings of the period of Louis XV and Louis XVI. On the second floor there are excellent nineteenth-century collections, and in particular the Degas, the Sisleys, the Monets, the Cézannes, in the Comondo collection, should be seen.

Musée du Luxembourg

The Musée du Luxembourg, in the rue de Vaugirard,

by the Senate, is relatively small. In it are chosen works of contemporary artists which have been purchased by the State. They are, as it were, on probation. They must stand the test of time-not a very long time, it is true, for they may be transferred, if they are considered worthy, to the Louvre ten years after the artist's death. Some of them find their way to provincial galleries. In principle, therefore, the occupants of this purgatory are continually changing. Recently foreign paintings have been accorded a special place in the Jeu de Paume in the Tuileries Gardens, and there the newer Belgian, British, American, German, Italian, Dutch, and Spanish art is to be found. In the open air, facing the street and the Luxembourg Garden, are examples of modern sculpture. In the gallery itself a good deal of space is devoted to sculpture. The picture gallery comprises fourteen rooms.

Musée Rodin

The Musée Rodin, in the Hôtel Biron, rue de Varenne, is an admirable example of the kind of museum which is given over to the works of one man. When Rodin died in 1917 he was unanimously hailed as the greatest of modern sculptors. He bequeathed many marbles and bronzes and statues to the State. At his residence at Meudon, the Villa des Brillants, are personal mementoes and studies, but the bulk of his work is in the Hôtel Biron. Among the collection are monuments designed for the Gate of Hell, John the Baptist, the bust of Victor Hugo, studies for the Burghers of Calais, the Bronze Age, the Stooping Woman, and the Penseur which used to stand before the Panthéon.

Musée Victor Hugo

The Musée Victor Hugo is in the Place des Vosges. The building, dating from the early seventeenth century, was the abode of the courtisane Marion de Lorme. Two hundred years later (from 1836 to 1848) Victor Hugo occupied apartments in the house, and wrote a play about the courtisane. In 1903 a museum devoted to the greatest romantic writer of the nineteenth century was installed in the premises. There can be seen illustrations of his works by distinguished artists and portraits and busts of the author. Hugo's own drawings, which display extraordinary imagination, are also collected. There are first editions with dedications. Mementoes of other romantic writers—Lamartine, George Sand, Alexandre Dumas—have been brought together.

Napoléon's Tomb

Napoléon's Tomb is under the Dôme of the Invalides, which forms a separate building and was erected by Mansart in 1706. The Dôme is adorned with Doric and Corinthian columns and is approached by broad steps. The height to the summit of the cross is 340 feet. The mosaic design of the pavement is of the time of Louis XIV. The spectator, leaning over a balustrade, looks into an open crypt twenty feet deep and thirty-two feet in diameter. In a sarcophagus of red Finland granite are the remains of the great Napoléon. It was in 1840, nineteen years after his death in St. Helena, that the ashes of the Emperor were brought to France by the Prince de Joinville, son of King Louis-

Philippe, in the warship La Belle Poule, in fulfilment of the wish expressed in Napoléon's will which is inscribed over the bronze entrance to the crypt: Je désire que mes cendres reposent sur les bords de la Seine au milieu de ce peuple Français que j'ai tant aimé. Unquestionably there is a grandeur and solemnity in these faintly-lit precincts which cannot but impress the visitor. Twelve colossal figures representing the chief victories of Napoléon contemplate the sarcophagus. They are by Pradier. Captured flags are arranged around the galleries.

NEUILLY

Neuilly is a Parisian suburb forming the northern border of the Bois de Boulogne. It is between the old fortifications and the Seine. It has broad and handsome avenues and its general character is that of a fashionable residential district. The Avenue de Neuilly continues the Avenue de la Grande-Armée which is one of the twelve avenues which radiate from the Place de l'Etoile. One leaves Paris by the Porte de Neuilly or the Porte Maillot. Neuilly formerly possessed a château which was a favourite residence of Louis-Philippe, but it was burnt down by the mob which overthrew Louis-Philippe in the 1848 Revolution. The Chapelle Saint-Ferdinand is erected on the spot where Ferdinand, the eldest son of Louis-Philippe, was killed by a fall from his carriage. It contains stained-glass windows after the designs of Ingres. On the Place is the statue of the engineer Peyronnet, who built the Pont de Neuilly in 1766, and also the Pont de la Concorde. Behind the Mairie is a statue of Parmentier peeling a potato: it was at Neuilly that he first began to cultivate the potato in France. Another

statue that one may note is that of Alfred de Musset. It is at Neuilly that the greatest of the annual fairs is held towards the end of June, and it attracts nightly thousands of Parisians. It extends for miles—a perspective of coloured lamps, switchbacks, swings, wrestlingbooths, merry-go-rounds. There are circuses and menageries, there are fortune-tellers, there are all the slippery slopes and moving rinks and colliding tubs which make up the fun of the modern fair. The American Hospital is at Neuilly. In the Town Hall the Allies signed the Treaty of Peace with Bulgaria in November 1919.

OBELISK. See PLACE DE LA CONCORDE.

OBSERVATOIRE

The Observatoire, at the end of the Avenue of that name, was founded by Louis XIV in 1667. The building was designed by Claude Perrault, with its four sides facing the cardinal points of the compass. Its situation gives the recognized latitude of Paris and the meridian of Paris. There are preserved old astronomical instruments; and the Observatoire is equipped with the finest modern instruments.

Odéon. See Théâtre de L'Odéon

OPÉRA

L'Opéra, with its flight of steps and its sculptured groups, including La Danse by Carpeaux, stands well back from the Grands Boulevards, dominating the spacious Place de l'Opéra. Baron Haussmann ordained that 120

the Place de l'Opéra and the Avenue de l'Opéra should, unlike the boulevards, not be planted with trees. The effect is all the more imposing. The Opéra is, in superficial area, probably the largest building of its kind. It covers nearly three acres. It seats, however, only 2,200 persons. A great deal of space is given up to the wonderful white marble staircase, with onyx balustrade, and the loggia with thirty Corinthian columns, and an immense stage, and a Foyer, with allegorical paintings by Baudry, and another foyer-de la Danse-behind the scenes, in which is a mirror measuring twenty-three by thirty-three feet. There is a museum of theatrical curiosities, including Spontini's inkstand, Chérubini's snuff-box, Paganini's fiddle bow, Gounod's guitar. The first opera house in Paris was in the rue Mazarine, under the direction of Lulli. The present edifice was designed by Garnier, who was chosen in a competition for which 175 architects submitted their plans. The building was begun in 1861 and finished in 1875. It is the thirteenth abode of grand opera in Paris. For its inauguration the Lord Mayor of London came with a fanfare of trumpets. Queen Isabella and her son Alphonso XII sat with the President Maréchal de MacMahon. Its repertory includes the works of Lulli, Rameau, Gluck, Meyerbeer, Rossini, Halévy, Verdi, Ambroise Thomas, Gounod, Massenet, Saint-Saëns, Wagner.

OPÉRA-COMIQUE

The Opéra-Comique is erected on the site of the building which was burnt down in 1887, and was opened in 1899. It is situated behind the *boulevard*, on the Place Boieldieu. Unlike most Paris monuments it is





therefore somewhat hidden from view. Yet it is an excellent piece of architecture. The façade is sober and the interior is admirably arranged. The decoration is rich, including the painted ceiling of Benjamin Constant, the staircase panels of Flameng and of Luc-Olivier Merson. Gervex and Maignan have contributed to the foyer, while there is statuary in the vestibule by Falguière and Mercié. 'Le Jeu de Robin et Marion', a play written in the thirteenth century, is pictured in one of the salons as the forerunner of comic opera. The showmen of the Pont-Neuf may also be said to be precursors of comic opera. At the famous fairs of Saint-Germain and Saint-Laurent, vaudeville and light opera were produced at the beginning of the eighteenth century. Favart and his wife a little later created the type of entertainment that is now known as opéra comique, and the street by the theatre has been named after them. In the repertory of the Opéra-Comique are 'Manon' and 'Werther' by Massenet; 'Louise' by Charpentier, 'Carmen' by Bizet, 'Les Noces de Figaro' by Mozart, 'La Vie de Bohême' and 'Madame Butterfly' by Puccini, and 'Paillasse' by Léoncavallo.

PALAIS-BOURBON. See CHAMBRE DES DÉPUTÉS

PALAIS DE L'ELYSÉE

The Palais de l'Elysée, Faubourg Saint-Honoré, is the official Paris residence of the President of the Republic. Built in the early eighteenth century it has frequently changed hands. Mollet was the architect who designed it for Louis-Henri de la Tour d'Auvergne, son-in-law of the famous financier, Antoine Crozat. In 1753 it

was purchased by the Marquise de Pompadour, then the favourite of Louis XV. Her brother, who became the Marquis de Marigny, lived in it, but subsequently Louis XV made it the residence of foreign ambassadors who came to Paris on extraordinary missions. In 1768 it was a State furniture depository. Five years later Nicholas Beaujon, a financier, acquired it. In 1786 it was bought back by the Crown. Louis XVI sold it to the Duchesse de Bourbon in 1788. The Revolutionaries sequestrated it. Napoléon in 1805 presented it to Joseph Murat, who married his sister Caroline, and when Murat became King of Naples, Joséphine took up her abode there. Others who have lived in the Elysée include the Czar Alexander I, the Duke of Wellington, and the Duc de Berri, the young Prince who was murdered in 1820 on leaving the Opéra. The coup d'état which made Louis-Napoléon the emperor was prepared in the Elysée. Since 1873 it has been used by successive Mresidents of the Republic, including the Maréchal MacMahon, who was compelled to resign; Sadi-Carnot who was assassinated; Félix Faure, who died in mysterious circumstances; Loubet, Fallières, Poincaré, Deschanel, who died while in office, Millerand, who was also forced to resign, and Gaston Doumergue.

PALAIS DE JUSTICE

The Palais de Justice, between the two bridges the Pont-au-Change and the Pont Saint-Michel, half-way between the Pont-Neuf and Notre-Dame, which mark the two extremities of the Ile de la Cité, was the cradle of French royalty. There was a palace here in the time of the Merovingian kings, and indeed it probably existed

in some form in Roman days. The Parlement, or the Supreme Court of Justice, shared the building with Saint-Louis, and from the reign of Henri II the Parlement occupied the whole palace. It has been partly destroyed and rebuilt and enlarged on a number of occasions. The towers, though restored, give an excellent idea of thirteenth and fourteenth-century architecture. There is the Tour de l'Horloge, the Tour de César, the Tour d'Argent, and the Tour de Bonbec. The main buildings belong to the eighteenth century. Viollet-Le-Duc made additions and restorations in the last century, and just before the war a new wing was contructed. The Tour de l'Horloge, at the corner of the Boulevard du Palais, contains the oldest public clock in France (1370). The original figures of Justice and Piety were by Germain-Pilon. Between the Tour de César and the Tour d'Argent is the entrance of the Conciergerie, which occupies the lower part of the palace, and most of the prisoners of the Revolution, including Madame Roland, Camille Desmoulins, and the Queen Marie-Antoinette, before their death-sentence, were confined in the cells. The story of the palace, which for ten centuries has been a world, is admirably told by Lenôtre, in his Tribunal Révolutionnaire: he shows the plan of the place with its salles and grand' salles, its lobbies and stairways, and enables one to follow, in particular, the memorable trials of the Terror under the odious Fouquier-Tinville. To-day, black-gowned advocates and prim women lawyers go to and fro in the Salle des Pas-Perdus. Criminal and Civil Courts and the Cour de Cassation (the highest Appeal Court) are under the roof behind the great gilded iron railings. A vaulted gateway leads to the Cour de la Sainte-Chapelle whose thin spire surmounts the buildings of the palace.

Palais de la Légion d'Honneur

The Palais de la Légion d'Honneur, in the rue de Solférino, is a pleasant example of eighteenth-century architecture. It was built for the Prince de Salm-Kyrburg, was won in a raffle at the Revolution by a wigmakers' apprentice and was afterwards used by Madame de Staël for her receptions. Napoléon bought the palace to serve as the Grande Chancellerie of the Legion of Honour, which he instituted. During the rising of the Communards in 1871 it was burnt down. Funds were raised by subscription for its restoration by Mortier. It contains documents and portraits, and is in some sort a museum of the notable men of the nineteenth century.

PALAIS DU LUXEMBOURG

The Palais du Luxembourg in the rue de Vaugirard is now the seat of the Senate. It was built by Marie de Médicis in 1615. The widow of Henri IV had purchased the château and ground of the Duc de Piney-Luxembourg. Salomon de Brosse was the architect. The palace though reminiscent of the Pitti Palace, at Florence, is essentially French in character. It was inhabited by members of the royal family until the time of Louis XVI, whose brother, the Comte de Provence, afterwards Louis XVIII, was its occupant at the beginning of the Revolution. The Convention turned the palace into a prison, and among the victims were the Marshal de Noailles, the Vicomte de Beauharnais, and his wife Joséphine, who later married Napoléon. The Directory made the building the seat of government, and Napoléon





installed the Senate in this palace. Under the Restoration and under Louis-Philippe it became the House of Peers. Napoléon III reinstalled the Senate. Then it became the office of the Préfecture of the Seine, and the Palais du Sénat once more in 1879. A smaller building, called the Petit Luxembourg, is the residence of the President of the Senate. In these buildings are paintings by Delacroix, Flandrin, Callet, and pupils of Rubens, and statues and busts of famous French statesmen.

PALAIS-ROYAL

The Palais-Royal is a term which is applied to the palace and other buildings and galleries which enclose the gardens behind the Théâtre-Français. The palace was built for Richelieu and was originally the Palais-Cardinal. It was afterwards occupied by Anne of Austria. Cardinal Mazarin also lived here. Then it passed into the hands of the Orléans family. The Regent gave it an unpleasant reputation. The petits soupers of the Palais-Royal became notorious. Later, the galleries were built by Philippe-Egalité, and were used as cafés and shops and gambling-dens and lieux of mercenary gallantry. The young patriots who were to liberate France from the ancien régime gathered here. Camille Desmoulins jumped on a café table and kindled the crowd with his cry 'To arms! to arms!'. The next day the Bastille was taken. The gardens for many years were filled with libertines and courtisanes. Restif de la Bretonne has minutely described the inhabitants of this frivolous world. In his little lodgings in the Palais-Royal, John Howard Payne wrote in 1823 the most famous song in the English language, 'Home, Sweet

Home'. The palace itself was occupied at various times by Louis-Philippe, who became king in 1830, and by Prince Jérôme, after Louis-Napoléon became emperor. To-day Government offices and the International Institute of Intellectual Co-operation are housed here, but the gardens themselves are somewhat deserted. A little cannon is fired daily at noon by the sun's rays.

PALAIS DES THERMES. See Musée DE CLUNY

PALAIS DU TROCADÉRO

The Palais du Trocadéro stands on an eminence from which radiate a number of avenues—Avenue d'Eylau, Avenue Malakoff, Avenue Kléber, Avenue du Président Wilson, Avenue Henri-Martin. Between the palace and the Seine there is a park with a central walk, and from the terrace falls a cascade into a lake, ornamented by animals in bronze by Frémiet and other artists. The palace, with its two minarets and a central cupola, is a huge building, oriental in style, put up on the occasion of the Exposition Universelle in 1878. There is a hall which seats over 6,000 persons. In the wings are museums of Comparative Sculpture, with casts of ancient artistic works, and in the centre a museum of Ethnography, with collections of peasant costumes and curiosities from all parts of the world. In the gardens is a small aquarium.

PANTHÉON

The Panthéon stands behind the Boulevard Saint-Michel. Louis XV laid the foundation stone in 1764

on the site of an ancient abbey. It is on the Mont de Paris, the Montagne Sainte-Geneviève, the highest point on the left bank, where Sainte-Geneviève, the patron saint, was buried in the early part of the sixth century. The church was originally dedicated to the saint. It is said that the architect Soufflot died because the walls began to subside. The Constituant Assembly decided to call the place the Panthéon, or burial-place of notable Frenchmen, and an inscription was placed over the façade, 'Aux Grands Hommes la Patrie Reconnaissante'. Louis XVIII restored the Panthéon to the Church, but it became a Temple of Fame again under the July Monarchy, only to revert to ecclesiastical purposes under Napoléon III. When Victor Hugo died in 1885 he was buried in the Panthéon, which henceforward was to serve the object decreed by the Revolution. In the crypt are the ashes of men who have at different times received the homage of Paris—Rousseau, Voltaire, Marshal Lannes, Lazare Carnot, 'the organizer of victory', Sadi-Carnot, his grandson who was assassinated when President of the Republic, Emile Zola, Marcellin Berthelot and his wife and others. The remains of Rouget de Lisle, who wrote 'The Marseillaise', the French national anthem, were transferred to the Panthéon in 1916. The heart of Gambetta was conveyed in solemn procession in 1920. Mirabeau and Marat were interred in the Panthéon, but their remains were afterwards cast out. With its lofty dome and handsome façade adorned with Corinthian pillars, the Panthéon is one of the most imposing edifices of Paris. From the gallery a fine view can be obtained. The mural paintings of Puvis de Chavannes are scarcely excelled, except perhaps by his own in the Hôtel de Ville, but there are other notable paintings of an

historical character by other artists, besides mosaics and statues.

PARC DES BUTTES-CHAUMONT

The Parc des Buttes-Chaumont is the most splendid example of the gardening genius of Alphand. It dominates the industrial quarter of Belleville. The name is a corruption of Monts Chauves-Bare Hills. Until 1866 the park was a rubbish heap amid quarries of gypsum, and these quarries were transformed into rock scenery. Near by stood, six centuries ago, the Gibbet of Montfaucon, a place of execution. One of the first to be hung was Enguerrand de Maringy, who had proposed its erection. Scott, in Quentin Durward, gives a description of the hangings. In 1814 when the allied armies attacked Paris, the city troops here made a gallant stand, and in 1871 the Communards desperately rallied at the Buttes-Chaumont. There is a small lake in the grounds, there are well-arranged lawns and slopes, a cascade, and a stalactite grotto. In the island in the lake is a reproduction of the Temple of the Sybil at Tivoli. A wire bridge connects two of the rocks. From the elevated spots there is a fine view of Paris.

PARC MONCEAU

The Parc Monceau ornaments the elegant quarter of the Plaine Monceau. It is the most exquisite of the Paris parks, and is a masterpiece of the art of the landscape gardener. When it was the fashion to build luxurious homes known as *folies* in the country around Paris, the Duc de Chartres (Philippe-Egalité, the father

of Louis-Philippe, who succeeded to the throne after the July Revolution, 1830) spent colossal sums in laying out this garden and in giving magnificent fêtes. There is an abundance of statuary, pieces of woodland, brooks, shining mirrors of water, delicious rustic corners, with hidden harbours. Then came the Revolution, and the place was seized by the nation. Napoléon gave it to Cambacérès, who, finding its upkeep too expensive, returned the gift. With the Restoration it again passed into the possession of the Orléans family. The Second Empire handed it over to the Ville de Paris, diminished by half. Along the Boulevard de Courcelles is a handsome wrought-iron railing. The Naumachie, with Corinthian colonnade around a small lake, is particularly beautiful. There is a highly ornamented Italian bridge and a grotto with artificial stalactites. The whole makes a marvellous spectacle, ingeniously disposed, full of optical illusions. Among the statues are those of Guy de Maupassant, Ambroise Thomas, Gounod, Chopin, and Pailleron. From the railings of the Parc Monceau one may observe the gilded dome of the Russian church in the Byzantine-Moscovite style, erected at the expense of the Czar Alexander II.

PARC MONTSOURIS

The Parc de Montsouris, on the southern fringe of Paris, was laid out in 1878. Previously the district had been waste land on which lived a wretched population in improvised tumble-down huts—the Fosse Aux Lions. The park is now one of the pleasantest in Paris, with its lake bordered by poplars and peopled by ducks, its little trout-filled streams, its rocks, waterfalls, and bridges,

its charming pavilions, its Tunisian palace (a reproduction of the famous Bardo.) In it are schools of agriculture and entomology, and meteorological services are installed. Facing the park, on the former military zone, is the Cité Universitaire.

PASSY

Passy is a charming and comparatively quiet quarter near the Bois de Boulogne. It was famous for its mineral springs, which indeed still exist, and was frequented by literary men and artists. The Maison de Balzac is in the rue Raynouard. Benjamin Franklin lived in a pavilion at the corner of this street and the rue Singer, but the house, which he occupied from 1777 to 1785, has been demolished. Here he placed the first lightning-conductor seen in France. The rue Franklin was given its present name during the Revolution. There is a handsome fountain-monument with reliefs representing the reception of Franklin at the Court of Louis XVI in 1778, and the signing of the 1783 Treaty of Versailles which recognized the new American Republic. Lamartine and Rossini died at Passy, and Manet, the painter, and Marie Bashkirtseff, the delightful girl diarist, are buried in the little cemetery.

PETIT LUXEMBOURG

Continuing the Luxembourg Gardens on the southern side of the rue Auguste Comte, are two little gardens known as the Allées de l'Observatoire, or Petit Luxembourg, with flower-beds and lawns adorned with vases and marble groups. They were laid out by the Convention in 1794. At their southern extremity is the

beautiful Fontaine de l'Observatoire, constructed by Davioud in 1874, with bronze sea-horses by Frémiet, and four allegorical figures representing the quarters of the globe, bearing an armillary sphere—a masterpiece of Carpeaux.

PETIT PALAIS

The Petit Palais, in the Avenue des Champs-Elysées, erected in 1900 for the Exhibition, contains the city collections of sculpture and of painting. These salles are admirably representative of modern French art. The sculptors whose works are to be seen include Frémiet, Sicard, Barrias, Landowski, David d'Angers, Dalou, Carpeaux. Ceiling and mural paintings are by Cormon and Besnard. In the galleries are works of Carolus Duran, J. P. Laurens, Flameng, Chabas, Bonnat, Sargent, Daumier, Millet, Delacroix, Courbet, Sisley, Fantin-Latour, Manet, Pissaro, Monet, Carrière, Raffaëlli and many others of almost equal distinction. There are, besides, special collections including a group of the Dutch Masters.

PICTURE-DEALERS

There are scores of picture-dealers scattered over the city, but if one may generalize the chief galleries in which are modern works of art are around the rue de la Boétie. At Montparnasse also a number of picture-shops have more recently been opened. Old masters and antiques are shown in the establishments around the Place Vendôme. Objects of art can also be found in the curiosity-shops of the streets which lead from the river beyond the Institut, on the left bank.

PLACES

The Places of Paris are numerous. They are usually admirable open spaces, artistically laid out, and ornamented with statues. They are of all sizes. There is the huge Place de la République, and the small Place Gaillon with its fountain. There is the Place de la Bastille with its tall column, and the Place de la Bourse, which serves to disengage the building. There is the splendid Place de la Concorde, and again there is the Place de l'Europe, which is chiefly an enormous railway bridge. The Place du Châtelet, on the site of the old fortress-prison, the Place Clichy on the site of the old city gate, have not only their practical utility, but serve to mark historic spots. The Place de l'Etoile, with the Arc de Triomphe, the Place des Etats Unis, with its statues of Lafayette and Washington, the Place Denfert-Rochereau, with its Lion de Belfort, are, in their different ways, landmarks of the city. Many of the churches have their squares-the Place du Parvis Notre-Dame, the Place Saint-Sulpice, the Place de la Trinité, the Place de la Madeleine, the Place Saint-Germain-des-Prés; and public buildings, such as the Opéra, the Théâtre-Français, the Odéon, have their Places. The Place de l'Hôtel de Ville, formerly the Place de Grève, is ancient, as is the Place des Vosges, formerly the Place Royale. The Place Malesherbes is particularly handsome, with its fine statuary, and the Place de la Nation imposing. The little Place de Rivoli, on which is the statue of Joan of Arc, becomes a rallying point for manifestations. The Place des Victoires lends an appearance of spaciousness to a crowded busy commercial district. Everywhere in Paris are these oases.



PLACE DE LA CONCORDE



ARC DE TRIOMPHE DE L'ÉTOILE



PLACE DE LA BASTILLE

The Place de la Bastille is constructed on the site of the fortress known as the Bastille Saint-Antoine which the mob partly demolished in 1789 when they revolted against the abuses of the ancien régime. Below the pavement some of the cellars of the Bastille still exist. White stones indicate where the prison stood. On July 14th, the anniversary of its fall, the whole of France dances and rejoices. The Bastille was originally a tower to defend Paris on the eastern side. Its building began in 1370. Afterwards it developed into a fortress with eight towers, thick walls, and a moat. Louis XIII made it a State prison. Among the prisoners was the Man in the Iron Mask, whose identity has never been established. The inmates were, perhaps, not badly treated, but the traffic in lettres de cachet was iniquitous, and the system of arbitrarily imprisoning men who had fallen out of favour was a characteristically evil feature of the ancien régime. The storming of the Bastille in 1789 was symbolic. From it dates the Revolution. Carlyle has written the most vivid account of the fight for the Bastille. Paris has seen other street fights, and in particular the victims of the July Revolution, 1830, and the February Revolution, 1848, are buried in vaults of the great column, 160 feet high, which Louis-Philippe caused to be erected. This column has a fine bronze lion by Barye, and four Gallic cocks, and a gilded Genius of Liberty surmounts it. There was again fighting in the Place during the troubles of the Commune in 1871, so that the Place de la Bastille is peculiarly associated with revolutions.

PLACE DU CHÂTELET

The Place du Châtelet, on the northern side of the Seine, is crossed by the Pont-au-Change; it was until 1802 occupied by the notorious Prison du Grand Châtelet. It was at once a fortress and a gateway. It was the head-quarters of the Provost of Paris and the notaries. Two well-known theatres stand on opposite sides—the Théâtre Sarah-Bernhardt, where the golden-voiced actress played, and the Théâtre du Châtelet, which for many years has produced the most delightful juvenile entertainments. The painter David was born in 1748 on the site of the latter theatre, and it was also used as a special tribunal in which Communards were tried.

PLACE DE CLICHY

The Place de Clichy, a busy square, where once stood a city gate, opens on the Boulevards Extérieurs. It was the scene of a stand against the invading armies in 1814. Here may be said to begin Montmartre.

PLACE DE LA CONCORDE

The Place de la Concorde furnishes an unparallelled spectacle of urban beauty. One is impressed by its immense sweep and splendid proportions. At night when the innumerable lights are lit one seems to have wandered into a vast field of terrestrial stars. The lights extend across the river, down the rue Royale, to the

boulevards, along the rue de Rivoli, and westward up the Champs-Elysées. Louis XV, after the Peace of Aix-la-Chapelle, permitted the Municipality to erect an equestrian statue to him in the square which was then nothing but a large, empty space surrounded by ditches. In 1770 fireworks were sent up in honour of the marriage of the Dauphin (Louis XVI) with the Austrian Princess Marie-Antoinette. There was a panic and hundreds of people were killed. This was the unhappy augury of a reign which was to end disastrously. When the Revolution came the guillotine was erected in the Place. Among its victims were Louis XVI and Marie-Antoinette, Charlotte Corday, who stabbed Marat in his bath, Madame Roland, Danton, Hébert, Desmoulins, Brissot, the leader of the Gironde, Philippe-Egalité, father of Louis-Philippe, who was afterwards king, the atheist Anacharsis Clootz, Madame Elisabeth, the sister of the beheaded king, Robespierre, and Saint-Just. In all 2,800 persons perished here under the knife. Not until the reign of Louis-Philippe did the Place begin to take its present shape and name. The Obelisk from the Temple of Luxor, a monolith of reddish granite, which has endured for thirty-four centuries, was set up. Fountains with tritons and nereides and dolphins and eight stone figures representing the principal towns of France were erected. Two lofty pedestals surmounted by the Marly horses by Coustou make a gateway to the Avenue des Champs-Elysées.

PLACE DAUPHINE

The Place Dauphine in front of the Palais de Justice, east of the Pont-Neuf, has two rows of houses which date from the time of Louis XIII.

PLACE DENFERT-ROCHEREAU

In the Place Denfert-Rochereau is the Lion de Belfort, a copy of Bartholdi's lion in the town of Belfort. Until 1871 it was the Place d'Enfer. According to legend the château of the excommunicated King Robert stood near by, and the district was shunned as the haunt of sorcerers. When the Municipality wished to honour the brave defender of Verdun, Colonel Denfert-Rochereau, it perpetrated a curious pun, and the Place d'Enfer became the Place Denfert-Rochereau. The main entrance to the Catacombs is on the southern side of the Place.

Place de l'Etoile. See Avenue des Champs-Elysée

Place de Grève. See Hôtel de Ville

PLACE MAUBERT

The Place Maubert, in the eastern part of the Boulevard Saint-Germain, has a bronze statue of Etienne Dolet, the printer and friend of Rabelais, who was burnt as a heretic. The old Marché des Carmes is on the site of the convent on the southern side of the square. From it run a number of picturesque streets.

PLACE DE LA NATION

The Place de la Nation, on the eastern side of Paris, is a spacious square which was formerly called Place du Trône. When Louis XIV made his triumphant entry, with Marie-Thérèse, a throne was erected here. During the Terror a guillotine was set up, and 1,300 victims perished under its knife. There is a large bronze group by Dalou in the ornamental basin of the square, representing the Triumph of the Republic. To the east are two pavilions which were built as toll-houses in 1788, each surmounted by a Doric column. On one column is a statue of Philippe-Auguste, and on the other a statue of Saint-Louis. There are sculptured figures of Industry and Justice, of Victory and Peace. Here is held the Gingerbread Fair—the Foire au Pain d'Epices—beginning at Easter. There is every kind of popular attraction, but the merchants of gingerbread particularly abound, and will write your name in coloured sugar on gingerbread pigs while you wait.

PLACE PIGALLE

The Place Pigalle is the true heart of the night-life of Paris. It is usually regarded by visitors as part of the Montmartre, and Montmartre has connotations which are somewhat unjustified. Montmartre proper is on the Butte—a little village on the top of the hill. But on the Boulevards Extérieurs, and on the southern slopes, particularly around the Place Pigalle, and to some extent around the Place Blanche, supper restaurants and nocturnal dancing resorts abound. Here are the head-quarters of cosmopolitan pleasure-seekers. There are few Frenchmen to be found in these haunts. The frequenters come from North and South America, from England, and from the Balkans. They come from the Scandinavian countries. You may hear Russian and

Spanish and Italian tongues spoken. Some of the boites are Caucasian, others have Argentine performers. Jazzbands are composed of negroes. Negro girls are, in some cases, the principal attractions. Champagne is the only drink, and prices run high. Doubtless a surreptitious trade is done in this quarter in cocaine and forbidden drugs. In all the adjacent streets red and white electric signs burn until dawn. The rues are encumbered with vehicles in the early hours. The habitués often wear splendid cloaks and impeccable evening-dress. Yet the luxury displayed is usually vulgar and meretricious. The Place Pigalle has, as it were, spread over the whole district, and even descends towards the Opéra by the rue Caumartin. The French call this 'Le Paris du Dollar'. It is scarcely the Paris of Parisians.

Place de la République

The Place de la République is a spacious square on the eastern boulevards. In it is an imposing Monument de la République by the Brothers Morice, with figures and bas-reliefs by Dalou. The Place was laid out in 1880. Gay fairs with merry-go-rounds and booths are held on this site. Seven important thoroughfares branch out from the square—the Boulevard du Temple, the Boulevard Saint-Martin, the Avenue de la République, Boulevard Voltaire, rue Turbigo, rue du Temple, and rue du Faubourg du Temple.

PLACE SAINT-MICHEL

The Place Saint-Michel is at the beginning of the

Boulevard Saint-Michel, and therefore of the Latin Quarter. In the old days there was a shrine to Saint-Michel in the Palais de Justice. The Fontaine Saint-Michel (by Davioud) is in the Renaissance style with a bronze group of the Saint and the Dragon, and figures of the Virtues. Near it are many old streets noted under the heading of Latin Quarter.

PLACE DU TERTRE. See MONTMARTRE

PLACE VENDÔME

The Place Vendôme, between the boulevards and the rue de Rivoli, is a square with fine curves and symmetrical façades, originally designed by the architect of Versailles, Hardouin Mansart. It is called after César, Duc de Vendôme, the son of Henry IV and Gabrielle d'Estrées. His mansion was afterwards demolished by Louis XIV. In the Place are luxurious hotels, American and English banks, and establishments of picture-dealers, dressmakers, jewellers, and perfumers. The Colonne Vendôme stands in the middle, 143 feet high. It replaced an equestrian statue of Louis XIV. On the top is the figure of Napoléon, which has been changed several times in the vicissitudes of nineteenth-century history. Napoléon's 1805 campaign is spirally illustrated in bronze which was melted down from captured Russian and Austrian cannon. The column itself was pulled down by the Communards in 1871, Courbet, the great painter, taking part in this manifestation, which followed the French defeat by Prussia. It was not set up again until three years later.

PLACE DES VICTOIRES

The Place des Victoires is now the centre of a busy commercial district. But it preserves its seventeenth-century charm. It was laid out towards the close of that century and the surrounding houses built. The fine equestrian statue of Louis XIV which ornaments the square was erected in 1822. During the Revolution the original statue was destroyed and a pyramid put in its place.

PLACE DES VOSGES

The Place des Vosges, a large square surrounded by red-brick houses, with vast slate roofs and stone facings, sustained by elegant arcades, is considered by many people to be the most charming spot in Paris. Its history is interesting. On the site stood the Hôtel des Tournelles, which was one of the marvels of old Paris, and had been the favourite residence of the Valois. It was not a single building, but a succession of palaces, chapels, courts, galleries, terraces—a forest of towers and steeples —the Alhambra of France. In 1559 a fête was given in honour of the marriage of Isabelle de France with Philippe II of Spain. The King, Henri II, wished to joust against Montgomery, Captain of the Scottish Guard. He would not listen to the dissuasions of the Queen, Catherine de Médicis. Sporting the colours of his mistress, Diane de Poitiers, he fought the reluctant Montgomery, who was unfortunate enough mortally to wound the King. Thereupon the Queen ordered the destruction of the place, which was celebrated throughout

Europe. The ruins became the resort of bandits, fortunetellers, beggars-a Cour des Miracles. Henri IV cleared them away, and began the construction of the Place Royale. Louis XIII completed the work. For many years it was the abode of courtly life, and to-day it is still haunted by the ghost of former splendours. Its present name comes from a curious competition inaugurated by the Revolutionary authorities. They promised to reward the département which was most prompt in the payment of its contributions by giving its name to the principal square of Paris, and the département of the Vosges was the first to prove its fiscal loyalty. Adjoining No. 1, the Hôtel de Coulanges (1606), is the pavilion in which Madame de Sevigné was born in 1626. No. 3 is the Hôtel d'Estrades (1752); No. 14, the Synagogue, occupies the site of the Hôtel Dangeau. At No. 21 resided Cardinal Richelieu. No. 6 is the Musée Victor Hugo; the mansion was built for the Maréchal de Lavardin in 1610. All around are old streets with fine though sometimes dilapidated mansions.

PONT ALEXANDRE III

The Pont Alexandre III is an ornate bridge which spans the river by the Esplanade des Invalides and the Grand Palais. It is a single steel arch 350 feet in length. Built in 1896 to 1900, the first stone was laid by the Czar Nicholas II. There are pillars surmounted by gilded figures of Fame and Pegasus, and there are statues representing the France of Charlemagne, the France of the Renaissance, the France of Louis XIV, and modern France. There are also groups of lions and other statues,

while the keystone shows the arms of the city of Paris and of the city of Saint-Petersburg (Petrograd.)

PONT DE L'ALMA

The Pont de l'Alma is chiefly known to Parisians for its stone figure of the Zouave on the central arch. This soldier stands sentinel in the Seine. When his feet are covered by the rising waters in the rainy season Parisians begin to watch, and if the water reach his waist they become anxious lest the city should be flooded, as it was in 1910.

PONT D'ARCOLE

The Pont d'Arcole, running from the Hôtel de Ville was built under the Restoration. It was not, as is sometimes thought, named after Napoléon's battle. In July 1830, when Louis-Philippe chased Charles X from Paris, there was a sharp struggle on the bridge. A young man mounted the parapet and planted the tricolour flag. He fell, pierced by a ball, crying: 'Avenge me! My name is Arcole!'

PONT DES ARTS

The Pont des Arts, reserved to pedestrians, leads from the Louvre to the Institut de France. The Tour de Nesle, the scene of the orgies of Marguerite, the wife of Louis X, stood by the bridge.

PONT D'AUSTERLITZ

The Pont d'Austerlitz, first built at the beginning of





the nineteenth century, and afterwards widened, is nscribed with the names of officers who fought at the pattle of Austerlitz. It runs to the Jardin des Plantes.

PONT-AU-CHANGE

The Pont-au-Change, leading from the Place du Châtelet to the Palais de Justice, is a modern successor to a very old bridge. The old bridge was lined with money-changers' and goldsmiths' shops. There too bird-sellers took up their stand, and therefore the bridge was sometimes known as the Pont-aux-Colombes. In exchange for their right to sell birds, they undertook to release 200 dozen birds whenever the King or Queen passed that way.

PONT DE LA CONCORDE

The Pont de la Concorde leads to the Palais-Bourbon, now the Chamber of Deputies. In part, it is built with the stones of the Bastille. It was constructed in 1790.

PONT DE GRENELLE

The Pont de Grenelle, built over one extremity of the Ile des Cygnes, is notable for the bronze replica of Bartholdi's statue of Liberty which was presented by France to the United States and stands at the entrance of New York Harbour.

PONT D'IÉNA

The Pont d'Iéna, between the Trocadéro and the Champ de Mars, was built at the beginning of the nineteenth century. Its pillars are adorned with eagles, and at the four corners are striking groups.

PONT DES INVALIDES

The Pont des Invalides, leading to the Esplanade, built under the Restoration, has, on its central pier, stone figures of Victory by Land and Victory by Sea.

PONT-MARIE

The Pont-Marie, joining the Ile Saint-Louis to the Right Bank, was built in 1635, and named after its builder.

PONT NATIONAL

The Pont National may be noted as the last of the Paris bridges just within the eastern fortifications.

PONT-NEUF

The Pont-Neuf is one of the oldest Paris bridges. It is at the western end of the Ile de la Cité. Begun in 1578, in the reign of Henri III, it was finished under Henri IV, and is particularly associated with the monarch

whose magnificent statue on a prancing steed rides above the river. The original statue was melted down for cannon during the Revolution, and the present effigy was erected in 1818 from material supplied by the melting down of the statue of Napoléon which then topped the Colonne Vendôme. This was Louis XVIIIth's idea of retaliation. Around the Pont-Neuf Parisian activities have revolved for centuries. Tabarin put up his platform here, and gave his performances. Here congregated the charlatans, the loungers, the pickpockets, the newsvendors, and the showmen of all kinds. Flower-sellers and fruit-women planted their baskets under parasols at the foot of the bronze horse. Just behind the statue, Jacques de Molay, the Grand Maître of the Templars, was burnt alive in 1314.

PONT NOTRE-DAME

The Pont Notre-Dame occupies the site of an old Roman bridge which collapsed in the fifteenth century with the houses which had been built upon it. The neglectful officials were severely punished. The present bridge was built in 1913.

PONT DE PASSY

The Pont de Passy is a double bridge, the metropolitan railway running on one of the levels. There are groups representing Seine boatmen and French ironworkers. The centre of the bridge rests on the narrow Ile des Cygnes (Island of Swans).

PETIT-PONT

The Petit-Pont, connecting the Ile de la Cité with the left bank, is on the site of an old Roman bridge. Eight times it was swept away by the floods and eight times rebuilt. In the eighteenth century a woman whose son was drowned in the Seine was persuaded that to find the body she should set adrift a lighted candle in a loaf of bread. The illuminated boat ran into a barge filled with hay which blazed up and destroyed the bridge.

PONT-ROYAL

The Pont Royal runs from the Tuileries to the Palais d'Orsay. Here was the Pont Rouge—a wooden bridge, painted red, which was carried away by the ice which formed in the river in 1640. Louis XIV caused the present bridge to be built after the designs of Mansart.

PONT SAINT-LOUIS

The Pont Saint-Louis is the only bridge which unites the Ile de la Cité to the Ile Saint-Louis.

PONT SAINT-MICHEL

The Pont Saint-Michel has been rebuilt several times since the fourteenth century. It runs from the Palais de Justice to the Place Saint-Michel. The quaint old quays around the Palais de Justice should certainly be visited.

PONT DE SOLFÉRINO

The Pont de Solférino, from the Tuileries to the Gare d'Orsay, records the French victories in the Austrian war of 1859, when it was built. There is a fine view of the Sacré Cœur which appears to rise at the end of a short thoroughfare, though it is in reality on the far-off hill on Montmartre.

PONT SULLY

The Pont Sully connects the Boulevard Henri IV (leading to the Bastille) with the Boulevard Saint-Germain, traversing the Ile Saint-Louis.

PONT DE LA TOURNELLE

The Pont de la Tournelle, linking the left bank to the Ile Saint-Louis was originally built in the earliest centuries. It was reconstructed in stone in 1634. After the war it was pulled down because the narrow arches impeded the flow of the river, and it is being replaced by a bridge of reinforced concrete.

PONT VIADUC D'AUTEUIL (POINT-DU-JOUR)

The Viaduc d'Auteuil, commonly known as the Point du Jour, on account of a duel fought here by the Prince de Dombes and the Comte de Coigny at daybreak, is a remarkable structure with a double carriage-way and a railway track. It is the last bridge within the fortifications on the Auteuil side of Paris.

PORTE SAINT-DENIS

The Porte Saint-Denis is a triumphal arch on the Grands Boulevards between the rue Saint-Denis and the Faubourg Saint-Denis. It stands four-square with a high central passage. In these days it is somewhat obstructive. It has been praised as imposing, and satirized as mockheroic. Tastes differ. But at any rate it is a bit of old Paris, erected in 1671 to commemorate the victories of Louis XIV in Holland and the Lower Rhine, and replaces the gateway by which kings entered Paris from the north and finally left Paris to be interred at Saint-Denis. The architect Blondel was seconded by Girardon and Le Brun, and the ornamentation was executed by the Brothers Anguier. The arch is eighty feet high. The bas-reliefs represent the Passage of the Rhine and other military feats. It is about the barricades of the Porte Saint-Denis that the fighting in the Revolutions of 1830 and 1848 was particularly fierce.

PORTE SAINT-MARTIN

The Porte Saint-Martin is another triumphal arch erected in 1674 to the glory of the Roi Soleil. It is sixty feet high, and there are smaller arches on either side of the central arch. It was designed by Bullet. The basreliefs represent the capture of Besançon, the taking of Limburg, the defeat of the Triple Alliance, and other scenes.

Quai d'Anjou

No. 17 is the Hôtel de Lauzun, or Pimodan. It was





constructed in 1650, and acquired thirty years later by Lauzun, the commander of the French troops at the battle of the Boyne, and the husband of the Grande Mademoiselle, the cousin of Louis XIV. It was afterwards sold to the Marquis de Richelieu. At one time rooms in it were let to writers, including Gautier and Baudelaire. No. 19 is an interesting seventeenth-century house, while No. 5 belonged to Poisson de Marigny, the brother of Madame de Pompadour. Nos. 11 to 13, the Hôtel of Louis Lambert de Thorigny, the son of the famous President, later occupied by the painters Daubigny and Daumier, is of a somewhat later epoch.

Quai de Béthune

No. 24 was constructed in 1650 by Le Vau for Denis Hesselin, the Provost of the Merchants. There is an admirable balcony and a sculptured portico. At No. 20 there is a painted ceiling by Mignard, wrought-iron balustrade and balcony.

QUAI DE BOURBON

Here (13 to 15) is the Hôtel le Charron, built for the Intendant des Finances in 1630. There are painted ceilings of the seventeenth century. Meissonier once had his atelier in the building.

QUAI DES CÉLESTINS

The Quai des Célestins, opposite the Ile Saint-Louis,

bears an inscription which marks the site of the tenniscourt of the Croix Noire, where Molière, with the members of the Illustre Théâtre, performed. Rabelais is said to have died near the quay—probably at No. 9 rue des Jardins. The stately Hôtel de Lavalette, built by Mansart, is now the Ecole Massillon. In front of it are fragments of the Bastille. A tablet shows where the Tour Bardeau, in the wall of Philippe-Auguste, once stood.

QUAI CONTI. See INSTITUT DE FRANCE

QUAI DE L'HORLOGE

No. 41 is the house in which Madame Roland was brought up. The quay was formerly called Quai des Lunettes, from its spectacle-makers.

Quai Malaquais

The Quai Malaquais, by which you may enter the Ecole des Beaux-Arts, on the site of the convent of the Petits-Augustins, enlarged by the acquisition of the Hôtel de Bouillon, built by Mansart in the seventeenth century, and the Hôtel de Chimay, of the same epoch, commands a fine view of the Louvre. In No. 5 (also of the seventeenth century) the Maréchal Maurice de Saxe died in 1750. Before it stands a statue of Voltaire.

Quai de la Mégisserie

It was once known as the Quai de la Ferraille, because sword-makers and iron merchants made it their quarters. Now there are bird-fanciers' shops and dealers in fishing tackle.

QUAI D'ORLÉANS

No. 18 is of the seventeenth century, once belonging to the nephew of Cardinal Richelieu, while No. 24 is the Hôtel d'Ambrun built by Le Vau. No. 12 was the birthplace of the poet Félix Arvers. In the Polish library (No. 6) are souvenirs of Adam Mickiewicz.

QUAI D'ORSAY

The Quai d'Orsay is the name applied to the French Foreign Office, an imposing building overlooking the Seine. In its sumptuously furnished rooms, decorated with Gobelins tapestries, the diplomatic affairs of the Third Republic are treated. Here was the official meeting-place of the delegates to the Peace Conference from 1919, French history of our times revolves around the Quai d'Orsay.

Quai de la Tournelle

At 55 to 57 is the eighteenth-century Hôtel de Nesmond, inhabited by the steward of Prince de Condé; while at 37 was the Hôtel of President Roland Derceville in the middle of the eighteenth century. The restaurant Tour d'Argent, famous for its pressed duck, is on the quay.

QUAI VOLTAIRE

On the Quai Voltaire (No. 27) died Voltaire in 1778. His apartment was closed for forty-seven years after his death. The painter Ingres lived at No. 11. Alfred de Musset, the favourite poet of romantic French youth, resided at No. 23, while Eugène Delacroix, Pradier the sculptor, Corot, and Horace Vernet stayed at No. 13.

RANELAGH

The Jardin du Ranelagh was famous for its parties and fêtes in the eighteenth century. It was a counterpart of the London Ranelagh. Standing by *la muette*, it is still a popular Sunday resort.

RESTAURANTS

The retaurants of Paris enjoy a deserved reputation. They are of an extraordinary variety. They are designed for every taste and every purse. Even in the humblest, good meals are often served. The very best, such as Voisin, the Café de Paris, Lapérouse, La Tour d'Argent, Foyot, are excelled by none elsewhere. In the Champs-Elysées are a number of open-air restaurants, and there are similar restaurants in the bois. Reasonable prices are usually charged in the brasserie restaurants, and Duval restaurants may be likened to the Lyons' establishments of London. Recently many so-called auberges and rôtisseries have sprung up which specially cater for gourmets. There are scores of fixed-price restaurants. In most places tips amounting to ten per cent of the bill are expected.

SAINT-LAZARE PRISON

The Saint-Lazare Prison for women in the Faubourg

Saint-Denis is lugubrious enough, and is, we are told, to disappear. But it stands where stood an old monastery which was affected to lepers. It was repeatedly pillaged and devastated. Then it was given to Saint-Vincent de Paul, as the head-quarters of his missionary priests. Later, it was a place to which irate fathers might send their sons to be flogged. Beaumarchais, the playwright, was whipped by the terrible Père Fouettard. The Revolutionaries made it a prison, and among those incarcerated was the poet André Chénier, who perished on the scaffold. Then it became a jail for women. Madame Steinheil, Mata-Hari, Madame Bessarabo, Madame Caillaux, who was acquitted of the murder of Gaston Calmette, editor of the Figaro, were imprisoned at Saint-Lazare. The sisters of the order of Marie-Joseph are kindly creatures attached to this abode of feminine misery.

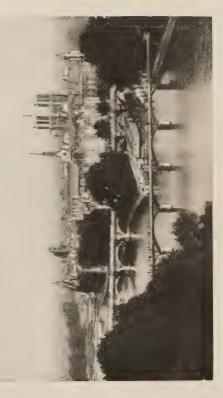
SANTÉ (PRISON DE LA)

The Prison de la Santé is the principal Paris jail, on the Boulevard Arago, in which many well-known political prisoners have been confined during the Third Republic. It is outside its high, dreary walls that in the dim dawn the guillotine is mounted for executions, which are still, nominally at least, public in France.

SEINE

The River Seine divides Paris into two unequal parts. The right or northern bank is by far the largest. It forms two-thirds of the city. Moreover, the business districts, the grands boulevards, the most populous

quarters, the fashionable resorts, lie on the right bank. But the left or southern bank is generally regarded as more intellectual, more artistic, and incidentally more Bohemian. The Seine enters the city from the southeast, and flows in a north-westerly direction. Then it turns towards the west, and afterwards to the southwest. Thus its course is in the shape of a boomerang. The Seine has a vital importance in the life of Paris. It was on the Ile de la Cité that the Romans found the Parisii, a Celtic tribe; and the Romans settling on the Rive Gauche made of Lutetia Parisiorum a Roman town, with camp, palace, amphitheatre, temple, and aqueduct. Around the river revolves much of Paris history. It is not as noble as the Thames at London, but it is vivacious and gay. From Charenton to the Point de Jour no fewer than thirty bridges connect the northern and the southern banks. There are many miles of river quays. Paris is indeed a port. At least thirteen million tons of goods come up by river every year, while in the département of the Seine, on the winding river, and on the network of canals, there are twenty-five other ports, some of them handling half a million tons a year. In the Paris area the Seine is contained by the parapets of the quays, but almost every year the river threatens to overflow its banks. The outlying districts are inundated. In 1910 the city itself was flooded and great damage was done. On the cobbled walks below the quays-les berges-fishermen hold their rods patiently, artists sit at their easels, and rough-clad men pursue their recognized profession of brushing and bathing dogs. Women comb mattresses in the sunlight. Beggars seek out comfortable corners. There are swimming baths enclosed in wooden structures in the river. Clamped to the parapets of the quays are book-boxes, stretching from the





Quai de la Tournelle to the Pont-Royal. During the summer, little steamboats, with their upper decks high in the air, puff their way amid the barges, along this incomparable artery, passing smiling rural banks, busy working quarters, quiet, residential districts, magnificent modern constructions, mighty monuments of an earlier age, and picturesque corners of antiquity.

SÉNAT. See PALAIS DU LUXEMBOURG

Sèvres (Manufacture de)

The Sèvres porcelain factory is, strictly speaking, outside Paris. It is at the entrance of the Parc de Saint-Cloud. The factory was founded at Vincennes in 1738 and removed to Sèvres in 1759. Its purpose is to encourage ceramic art. The most important products are reserved by the State for gifts to distinguished visitors and rewards for special services. There are over 20,000 pieces of ancient china in the museum—Antique, Mediaeval, and Renaissance potteries dishes by Palissy, and Chinese, Japanese, Italian, and Persian ware. There are collections of French porcelain.

SHOPS

Among the shops of Paris are great emporiums mostly constructed of steel and glass. There is the Bon Marché, the oldest of them all, in the rue de Sèvres, on the left bank of the river. There are the Printemps, a modern palace, on the Boulevard Haussmann, and the Galeries

Lafayette close by, behind the Opéra. There are the Magasins du Louvre, almost as well known to visitors as the Louvre, which they face, on the rue de Rivoli. There is the Samaritaine, overlooking the river, with a branch on the boulevards designated 'de luxe'. There are the popular Belle Jardinière, by the Pont-Neuf; Les Trois Quartiers, near the Madeleine; La Grande Maison de Blanc, near the Opéra; Dufayel, at Montmartre, chiefly selling furniture, and the Bazar de l'Hôtel de Ville, supplying household requirements, in front of the Town Hall. There are many others of varying importance. One should perhaps mention Marny, in the rue Tronchet, where silk stockings are sold to music. In these grands magasins absolutely everything can be found—even politeness.

SORBONNE

The Sorbonne is the seat of the University of Paris. Robert de Sorbon, Chaplain of Saint-Louis, suggested it, and he was afterwards enabled to found it in 1256. It was intended as a theological college. Much earlier, at the beginning of the twelfth century, the Paris University began to take shape. It is therefore, with Bologna, one of the oldest universities in Europe. The famous Abélard taught on the Montagne Sainte-Geneviève, and the first statutes were granted in 1208. The Latin Quarter was frequented by the scholars of Spain, Italy, and the Germanic countries. In the midst of other colleges the Sorbonne was supreme, and besides having the power of conferring a doctor's degree it was a tribunal of canon law. The first books printed in France came from the Sorbonne presses, which Ulrich Gering set up in 1469. Under Richelieu, in 1629, the Sorbonne was

rebuilt by Lemercier. The church, which dates from a few years later, still exists, but most of the present buildings were erected by Nenot, in the last decade of the nineteenth century. The Faculté des Lettres and the Faculté des Sciences are now housed in the Sorbonne, besides the Ecole Pratique des Hautes Etudes, a school of pedagogy, and the Ecole des Chartes, where charters and records are studied. There is a great University Library, with over 600,000 volumes. The Académie de Paris, which is the controlling body of the French educational system, has its head-quarters in the Sorbonne. The university degrees are those of Bachelier, Licencié, and Agrégé, besides, of course, that of the Doctorate. There are considerably over 20,000 students and the University is the largest in the world. The Recteur, who is in charge of primary and secondary education, as well of superior studies, is at present Sébastien Charléty. The building is decorated with the work of such sculptors as Injalbert, Chapu, Mercié, Cordonnier, Carlier, Paris, Suchetet. There are figures of Victor Hugo and Pasteur. Under the arcades are frescoes by Weerts, depicting the Parchment Fair of Saint-Denis in the fifteenth century. In the vestibule is a statue of Homer by Delaplanche, and of Archimedes by Falguière. There are some fine paintings, including Literature by Flameng, and Science by Chartrain. The portraits of the most eminent French writers and scientists are to be seen. The Grand Amphitheatre, which holds 3,500 persons, has a number of interesting statues, and a magnificent mural painting by Puvis de Chavannes which is regarded as among the best work of its kind.

In the church the tomb of Richlieu, with his red cardinal's hat hanging over it, is an example of the theatrical but accomplished style of Girardon. The bust of Auguste Comte, the founder of Positivism, stands in the Place de la Sorbonne.

SQUARES

The Squares of Paris (as distinct from the Places) are public gardens, with monuments, flower-beds, a patch of grass, wooden benches, and painted iron-chairs. Most of them are due to the administration of Baron Haussmann. Whenever old houses were pulled down and wider roadways driven, a piece of ground was reserved for a garden. Some of them are small enough, but others, though not properly parks, are big enough to contain lakes, streams, and cascades. Thus there is the comparatively large Square des Batignolles, and the charming children's paradise of the Square Montholon. These are both in the populous northern districts. In the equally populous southern districts is the Square Monge. Many of the churches have their tiny garden. Indeed there is hardly any part of Paris where there is not a green place amid the bricks and mortar.

SQUARE MONGE

The Square Monge contains statues of Voltaire (after Houdon), and François Villon, and a Louis XV fountain. About it are many interesting streets. The Rue Monge crosses the rue du Cardinal-Lemoine, where there is (No. 49) a fine seventeenth-century mansion where Lebrun and Watteau lived. There is the old Collège des Ecossais, founded in 1313, though the present building dates from the seventeenth century. In its chapel is

a memorial to James II, and the tomb of the Duchess of Tyrconnel. In the rue Rollin (No. 2) Blaise Pascal died. At the corner of the Place de la Contrescarpe was the Cabaret de la Pomme de Pin, celebrated by Rabelais and Villon. The Place Monge is marked by a statue of the historian Louis Blanc. In the rue du Puits de l'Hermite was the prison de Sainte-Pélagie. The whole quarter is worth a careful visit, and references to it will be found under such heads as Rue Mouffetard and the Arènes de Lutèce.

STATUES

It would be superfluous to enumerate all the Paris statues. They are in every public garden, in every square, and on every piece of open ground. The Jardin du Luxembourg is particularly rich in statues of writers, artists, and musicians. Among them are monuments to Théodore de Banville, Henri Mürger, Leconte de Lisle, Stendhal, George Sand, Corot, Berlioz, Balzac, Dumas, Delacroix, Chopin, Sainte-Beuve, Watteau, Paul Verlaine. There are also statues to famous women, including Bertha, the mother of Charlemagne; Sainte-Geneviève; Mary, Queen of Scots; Jeanne d'Albret, mother of Henri IV. In the Jardin des Tuileries there are monuments to Gambetta, the 'fiery tribune'; Hardouin-Mansart, the architect; Houdon, the sculptor; Poussin the painter; Lafayette; Waldeck-Rousseau, the statesman. In the Jardin des Plantes are statues of the great naturalists. In the Parc Monceau one finds statues of De Maupassant, Gounod, Ambroise Thomas, and another to Chopin. The Buttes-Chaumont, and the Parc de Montsouris are embellished by memorials. The cemeteries, of course, abound in monuments to

160 PARIS great men. Among the more interesting street statues are that of Alphand, the maker of Paris parks, in the Avenue du Bois de Boulogne; Pasteur, in the Place de Breteuil; Lafayette and Washington, in the Place des Etats-Unis; Diderot, in the Place Saint-Germain-des-Prés: Washington, in the Place d'Iéna; Jules Simon and Lavoisier and Sardou, by the Madeleine; General Dumas, Alexandre Dumas Père, and Alexandre Dumas Fils, in the place des Trois-Dumas, at the intersection of the Avenue de Villiers and Boulevard Malesherbes; Henri Becque, the dramatist (by Rodin), in the Place Prosper-Goubaux; Shakespeare, at the corner of the Avenue de Messine and the Boulevard Haussmann; Etienne Dolet, the free-thinker, in the Place Maubert; Emile Augier, in the Place de l'Odéon; Jean Jacques Rousseau, in the Place du Panthéon; Charlemagne, in the Place du Parvis Notre-Dame; Joan of Arc, in the Place de Rivoli, and another Joan of Arc before the Church of Saint-Augustin, and a third on the Boulevard Saint-Marcel; Gavarni, the caricaturist, in the Place Saint-Georges; Alfred de Musset, before the Théâtre-Français; Louis XIV, in the Place des Victoires; Louis XIII, in the Place des Vosges; François Villon and Voltaire,

the Place des Vosges; François Villon and Voltaire, in the Square Monge, and another Voltaire, near the Institut; Henri IV, on the Pont-Neuf; Béranger, the popular poet, in the Square du Temple; Molière, in the rue de Richelieu; Marshal Ney, perhaps the most satisfactory statue in Paris (by Rude), facing the Bal Bullier at the end of the Boulevard Saint-Michel; Auguste Comte, in the Place de la Sorbonne; Balzac, in the Avenue de Friedland; Danton, by the Carrefour de l'Odéon; Camille Desmoulins and Victor Hugo (by Rodin), in the Palais-Royal, and another Victor Hugo in the Place Victor-Hugo; Etienne-Marcel, the

great Provost, in the garden of the Hôtel de Ville; Benjamin Franklin, on the western side of the Trocadéro; Garnier, in the rue Scribe, by the Opéra, which he designed; Lamartine, in the Avenue Henri-Martin; Napoléon, in the Place Vendôme; Dante, Claude Bernard, Guillaume Budé, Marcellin Berthelot, by the Collège de France; Beethoven, in the Bois de Vincennes; Beaumarchais, the playwright, in the rue Saint Antoine; Broca, the physician, by the Ecole de Médicine; Charcot, the nerve-specialist, on the Boulevard the l'Hôpital, by the Salpêtrière; Alphonse Daudet, in the Avenue des Champs-Elysées; La Fontaine, near the Ranelagh. There are also many allegorical figures, notably Liberty, on the Pont de Grenelle; the Republic, in the Place de la République; the principal towns of France in the Place de la Concorde; Victory, in the Place du Châtelet; the Lion de Belfort, in the Place Denfert-Rochereau; the rivers of France, in the Place Louvois. These are, of course, only a selection of the Paris statues.

STREETS

Streets in Paris are generally named after celebrated persons or remarkable events. The houses in those streets which run parallel to the river are numbered from the eastern side. The houses in the streets which form an angle with the river are numbered from the end nearer the river. If one turns one's back on the Seine, the odd numbers are on the left and the even numbers on the right. Some of the main streets have been noted in this book, but the visitor should walk through the old narrow streets of the different quarters. Particularly are such streets as the rue des Saints-Pères, and the rue

Bonaparte, in the vicinity of the Beaux-Arts, and the tangle of ancient passages on the left bank of the river near Notre-Dame, and above all the picturesque rues, with their memories of long-vanished days, in the quarter of the Marais, to be seen if one would have an impression of the Older Paris.

THEATRES

The Theatres of Paris offer a rich choice of entertainment. They are too numerous for a list to be given here, but we may mention the principal varieties of amusements. Operatic works can be heard at the Opéra, the Opéra-Comique, the Gaieté-Lyrique (Square des Arts et Métiers), and the Trianon Lyrique (Boulevard Rochechouart). Classical plays, comedy and tragedy, as well as selected modern pieces, are in the repertory of the Comédie-Française and the Odéon. L'Atelier (Place Dancourt) and L'Œuvre (rue de Clichy), the Comédie and the Studio des Champs-Elysées (Avenue Montaigne), the Théâtre des Arts (Boulevard des Batignolles) may be described as 'Guild' theatres, aiming at novelty and literary flavour. Le Nouvel Ambigu and the Porte-Saint-Martin are the homes of melodrama, while what may be described as the conventional boulevard comedy (though it sometimes strikes a more tragic note) is to be found at the Gymnase (Boulevard Bonne-Nouvelle), Renaissance (Boulevard Saint-Martin), Théâtre de Paris (rue Blanche), Madeleine (rue de Surène), Variétés (Boulevard Montmartre), Daunou (rue Daunou), Fémina (Avenue des Champs-Elysées), Antoine (Boulevard de Strasbourg), Athénée (Square de l'Opéra), Edouard VII (Place Edouard VII), Sarah Bernhardt (Place du Châtelet). Lighter comedy is usually given

at the Capucines (Boulevard des Capucines), Mathurins (rue des Mathurins), Michel (rue des Mathurins), Potinière (rue Louis-le-Grand). Farcical comedy is to be enjoyed at the Palais-Royal (rue Montpensier), Scala (Boulevard de Strasbourg), Eldorado (Boulevard de Strasbourg), Déjazet (Boulevard du Temple). Musical comedy is heard at the Apollo (rue de Clichy), Bouffes-Parisiens (rue Monsigny), Mogador (rue Mogador), Marigny (Avenue Marigny). The Grand Guignol (rue Chaptal) is famous for its thrills. Among the music-halls are the Olympia (Boulevard des Capucines) and the Empire (Avenue de Wagram); while revues of a spectacular kind are produced at the Folies-Bergère (rue Richer), Moulin Rouge (Boulevard de Clichy), Palace (Faubourg Montmartre), Casino de Paris (rue de Clichy), Mayol (rue de l'Echiquier), Ambassadeurs (Champs-Elysées), Cigale (Boulevard Rochechouart). Spectacular plays, generally appealing to children, have for many years been the staple fare of the Châtelet (Place du Châtelet). The circuses are Cique d'Hiver (Rue Amelot), Cirque Médrano (Boulevard Rochechouart), Cirque de Paris (Avenue de la Motte-Picquet). There are a score of cabarets where chansonniers and little revues, requiring a knowledge of Paris life and Paris slang, may be enjoyed-notably La Lune Rousse, Deux Anes, Moulin de la Chanson, Dix Heures, Noctambules, etc. The genre of entertainment sometimes, of course, changes, but these are general indications.

THÉÂTRE DES CHAMPS-ELYSÉES

The Théâtre des Champs-Elysées in the Avenue Montaigne is an excellent example of modern architecture. It was built just before the war in reinforced

concrete by Bouvard and the Perret Brothers. The great sculptor Bourdelle contributed the bas-reliefs on the marble façade and the frescoes in the peristyle. The ceiling was painted by Maurice Denis. There are two smaller auditoriums in the same building—the Comédie and the Studio des Champs-Elysées.

Théâtre Français

The Théâtre Français, commonly called the Comédie Française, is at the end of the Avenue de l'Opéra. Facing it is an open space-Place au Théâtre Français-with two fountains by Davioud and figures by Carrier-Belleuse, Moreau, and others. A marble monument to the poet Alfred de Musset by Mercié is erected by the theatre. The building dates from 1790, but it was restored after a fire in 1900. There are statues or medallions of Corneille, Molière, Racine Hugo, Talma the tragedian, Rachel the tragédienne, Mlle. Mars, George Sand, Mounet-Sully, and many others. There is the statue of Voltaire by Houdon. The fine ceiling was painted just before the war by Albert Besnard. The Comédie-Française was founded in 1618, when Molière's old company, which had absorbed the Théâtre du Marais, amalgamated with that of the Hôtel de Bourgogne. It is subsidized by the State, but though the director is appointed by the Government, and the Minister des Beaux-Arts has the final word on many matters, the Association of French Comedians is a private company. A partner (sociétaire) cannot appear on any other Parisian stage, nor may he resign at will. The players divide their profits. Younger players, recruited from the Conservatoire, are admitted as pensionnaires, and may be elected as sociétaires. The Comédie-Française is governed by the Decree of Moscow, which Napoléon promulgated in 1812 in the midst of the difficulties of the ill-fated Russian expedition. There have been earlier decrees, but it is the 1821 document which, with minor alterations, gives the Comédie its constitution. Never was the Comédie more flourishing than to-day, for in addition to an extensive repertory of the older pieces, which are frequently played, new works, by the most notable French playwrights—some of them 'advanced'—are selected for production.

Théâtre de L'Odéon

The Théâtre de l'Odéon, opposite the Luxembourg Gardens, is a building in the classic style, surrounded with arcades which are occupied by booksellers. It was originally built on the site of the Hôtel de Condé in the eighteenth century, but was reconstructed in the early part of the next century. Often it is called the Second National Theatre, and, like the Théâtre Français it has an extensive repertory and enjoys a State subsidy.

Tour Eiffel

The Tour Eiffel, in the Champ de Mars, was erected by M. Eiffel for the Exhibition of 1889. It is a gigantic structure straddling over Paris and visible from every part of the city. Nine hundred and eighty-four feet in height, it is the tallest object in the world. Lovers of statistics may like to be informed that it weighs 7,000 tons, and is composed of 12,000 pieces of metal fastened r66 PARIS

by 2,500,000 iron rivets. Parisians love to ascend this monstrous open-work piece of ironmongery, and to gaze over the vast landscape to the Cathedral of Chartres. There are attractions on the first platform. Doubtless the Tour Eiffel, would, like the Great Wheel, have disappeared, had a new use not been found for it. It made an ideal pylon for wireless telegraphy and telephony. Thus it was used during the war, and now there are sent out from it daily market reports and operatic airs. Gardens begin to blossom between its gigantic feet.

Tour de Jean-Sans-Peur

The Tour de Jean-Sans-Peur, in the rue Etienne-Marcel, has interesting historic associations, but it has been much neglected. It was the residence of the Duc de Bourgogne in the fourteenth century. The crenellated tower, with pointed arches, is of rather later date.

It was added to the Hôtel de Bourgogne, built in the thirteenth century. The famous Confrères de la Passion played here in 1548, and the Enfants Sans Souci a few years later. Such plays as 'Le Cid' and 'Phèdre' were originally produced in the building.

Tour Saint-Jacques

The Tour Saint-Jacques is a square Gothic tower near the Place du Châtelet. It is all that remains of the church Saint-Jacques La Boucherie, erected in 1522. In the vault is a statue of Blaise Pascal. The tower is now used as a meteorological station.



TOUR EIFFEL



TRIBUNAL DU COMMERCE

The Tribunal du Commerce (in the Quai de la Cité) has a grand staircase, with much statuary, an octagonal dome, and paintings of Colbert, Michel de l'Hôpital, Louis XIV, and incidents in the history of Paris commerce.

University. See Sorbonne

UNKNOWN SOLDIER. See AVENUE DES CHAMPS-ELYSÉES.

VENDÔME COLUMN. See PLACE VENDÔME

VILLETTE (LA)

La Villette is one of the squalid eastern districts of Paris in which lies the Bassin de la Villette, a large dock terminating the Canal de l'Ourcq and the Canal de Saint-Denis, and connected with the Seine by the Canal Saint-Martin. Here too are the abattoirs of La Villette, the great Paris slaughter-houses, which are joined to the Marché aux Bestiaux—cattle-market—by a footbridge over the Canal de l'Ourcq.

Zoological Gardens. See Jardin des Plantes

ALPHABETICAL LIST OF THE PRINCIPAL PARIS CHURCHES

OF the hundred Paris churches a large proportion are of special historical or architectural interest. Every style, Romanesque, Gothic, Renaissance, and Modern, is represented. Notes on the principal and most interesting churches follow.

MADELEINE

The Madeleine church, which stands at the western end of the Grands Boulevards has undergone many vicissitudes. It was begun under Louis XV on the plans of Constant d'Ivry as a Roman temple. Couture continued the work in an earlier Greek style. In 1806 Napoléon decreed that it be transformed and dedicated to the soldiers of the Grand Army. Vignon carried out his instructions. After the Restoration, Louis XVIII turned it into an Expiatory Church, with monuments to Louis XVI and Marie-Antoinette. Not until 1842 was it finished by Huvé, though it had been begun in 1764, and many architects had been engaged on it. It is a huge edifice, with wide steps, surrounded by a Corinthian colonnade. It faces the Chambre des Députés (on the other side of the river), which likewise presents a façade of wide steps and Corinthian columns. The Madeleine is richly decorated with statues of saints, bas-reliefs, bronze doors (on which are illustrations of the Ten Commandments by Triquetti), mural paintings,

remarkable sculpture by such sculptors and painters as Pradier, Barye, and Rude, Duret and Bouchot. The fresco by Ziegler represents the history of Christianity, and introduces such personages as Constantine the Great, Godfrey de Bouillon, Richard Cœur-de-Lion Clovis, Joan of Arc, Dante, Napoléon, and Pius VII. There is a fine high altar with a marble group by Marochetti. Probably it is correct to say that the Madeleine is the most mondaine of Paris churches.

Notre-Dame

Notre-Dame, the Cathedral, which stands on ground that has been holy for sixteen or seventeen centuries, is in the very heart of the oldest part of Paris. It is one of the finest pieces of Gothic architecture in Europe, a vast symphony in stone. Under Charlemagne, the principal church of Paris was dedicated to Saint-Stephen, the Protomartyr, while a smaller edifice dedicated to Our Lady stood close by. The present Notre-Dame was erected on the site of two earlier churches. Pope Alexander III laid the foundations in 1163. The church was consecrated in 1182, but not completed until 1325. It was the model for many others. Nobody has written so well of the Cathedral and of Gothic Paris, seen from the top of Notre-Dame, as Victor Hugo in his immortal novel, and I recommend the reader to refresh his memory of these great pages. During the Revolution it was desecrated, and since 1845 it has, under the direction of Viollet-Le-Duc, been thoroughly restored. The Communards in 1871 set fire to the church. It has two western towers. They are left square, without spires, though from time to time it has been foolishly suggested

that a superstructure should be built. The façade is divided into three vertical sections and into three storeys. The great doors are surrounded by elaborate sculpture. In the centre is represented the Last Judgment. In the niches are many statues, though they are modern, replacing those which were destroyed by the Revolutionary mob, which supposed them to be statues of the Kings of France; in reality they represented the Kings of Judah and Israel. Above is the large rose window, thirty-two feet in diameter. Higher still is a gallery of pointed arches with slender columns. The balustrade is surmounted by grotesque animal figures. The flying buttresses are bold and beautiful. Both the south porch and the north porch are of the thirteenth century. The interior, which is 427 feet long, 175 feet wide, and 115 feet high, is a nave of ten bays, with double aisles on either side, which are continued round the choir. There are thirty-seven chapels. Over them are vaulted galleries. The pulpit is a masterpiece of modern wood-carving. The organ is one of the largest in Europe. The stalls and the choir show remarkable wood-carving. In the Treasury is part of the crown of thorns brought from the Holy Land by Saint-Louis. There is also a piece of the true cross and a nail. There are historical sacerdotal vestments and the coronation robes of Napoléon I. The three windows, with their thirteenthcentury glass, are harmoniously composed. The towers should be visited for the view of the Seine and its bridges, and the principal monuments of Paris. Among the bells is the Bourdon of Notre-Dame which weighs about twelve tons.

Notre-Dame-des-Champs

Notre-Dame-des-Champs, on the Boulevard du Montparnasse, is a modern church with a fine steeple, and it contains unique enamel paintings of the Stations of the Cross. A surprising number of the *bonnes* of the quarter, wearing Breton bonnets, attend the services.

Notre-Dame-de-Lorette

Notre-Dame-de-Lorette, in the rue de Châteaudun, built by Labas in 1823, is in the style of the early Christian basilicas of Rome, and its interior is most lavishly decorated by over forty artists who have contributed frescoes, pictures, and statues. The frescoes in the nave and choir, scenes from the life of the Virgin, are by Monvoisin, Langlois, Duvois, Frolling, and Picot.

Notre-Dame-des-Victoires

Notre-Dame-des-Victoires (Place des Petits-Pères) was built to commemorate the capture of La Rochelle from the Huguenots. The foundation stone was laid in 1629, and the following century it was enlarged. Van Loo Pigalle and Coysevox collaborated in the decoration. In one of the chapels is the tomb of Lulli. There are many Votive offerings. The Petits-Pères, to whose house the church was formerly attached, are barefooted monks properly known as Augustinians.

SACRÉ-CŒUR

The Sacré-Cœur, dominating the city from the heights of Montmartre, has been much criticized because of its Oriental appearance, but its white rotundities, high in the air, are a remarkable feature of the Paris landscape. The French know how to put their architecture in full view, and the Sacré-Cœur, among the clouds, can be seen from every part of the capital. It was begun in 1875, and consecrated in 1891. The hill is 335 feet above the Seine. It may be reached through winding streets, or by steps which climb steeply from the Square Saint-Pierre, or by the funiculaire (cable tramway). The National Assembly which founded the Third Republic decided to build a church on this elevation. Probably 50,000,000 francs have been spent on the basilica. In the crypt are chapels which can contain thousands of people. The bell, presented by the inhabitants of Savoie and christened 'La Savoyarde', weighs thirty-two tons and is ten feet high. At the foot of the gigantic edifice is a little statue to the Chevalier de la Barre, executed at Abbeville in 1766 for refusing to salute a religious procession.

SAINT-AUGUSTIN

Saint-Augustin, on the Boulevard Malesherbes, stands in a rich quarter and is a fashionable church. The architecture is disconcerting, since there are jumbled together all the styles, from the imitation twelfth-century porch to the imitation seventeenth-century dome. It was one of the earliest churches in which iron was used: it dates from 1860. Before it is a





statue of Joan of Arc which is a replica of that at Rheims.

SAINTE-CHAPELLE

The Sainte-Chapelle is the most interesting portion of the Palais de Justice. In the thirteenth century the Crusades provoked profound religious enthusiasm throughout Europe. Louis IX, who was afterwards canonized as Saint-Louis, was a devout soldier of the cross. He purchased from Baldwin, the Emperor of Constantinople, the crown of thorns and a fragment of the true cross. These precious relics demanded a magnificent casket. Pierre de Montereau chiselled this splendid jewel-case in 1245 to 1248. The crown of thorns and the true cross are now preserved in the Treasury of Notre-Dame; but the Sainte-Chapelle remains, its slender spire thrust into the sky, an inspiration and a perpetual joy. It was judiciously restored by Violletle-Duc in 1837. Buildings about it have blazed but it retains its original character of singular purity. It has been secularized, and the guide-books remind us that 'visitors need not remove their hats'. But they probably will. The Sainte-Chapelle, it should be remembered, is a chapel not a church, and is without nave or transept. It is extraordinarily light, with its lofty windows and its graceful flèche. The lower church is a crypt, and in the polychromatic decoration of the walls and pillars the royal lilies of France are combined with the three castles of Castille, in honour of Blanche de Castille, the mother of Saint-Louis. In the upper chapel the Royal family and court attended service. It is gorgeously ornamented with religious subjects. There are wonderful stainedglass windows, and on the piers are statues of the apostles

Its great height is impressive, and the Sainte-Chapelle is doubtless the most perfect ecclesiastical edifice in the world.

SAINTE-CLOTILDE

Sainte-Clotilde, in the Place de Bellechasse, is a nineteenth-century Gothic church copied, to some extent, from the Eglise Saint-Ouen at Rouen. Its exterior is unimpressive, but in the interior are admirable mural paintings and stained-glass. César Franck was the organist here for some years, and there is a monument to him in the garden.

SAINTE-ELISABETH

The Church of Sainte-Elisabeth (rue du Temple) was built in the early part of the seventeenth century, Mariede-Médicis posing the first stone. The façade is a copy of Santa Maria Novella at Florence.

SAINT-ETIENNE-DU-MONT

Saint-Etienne-du-Mont, behind the Panthéon, is a depository of the relics of Sainte-Geneviève. Her chapel is visited by pilgrims during her neuvaine. It contains a copper-gilt shrine with fragments of her tomb. The church has been rebuilt several times from the thirteenth century onwards. It is principally now a Renaissance building, with a Gothic choir, and a tower which belongs, in part, to the fourteenth century. François I restored it in 1517, but it was more than twenty years later that the choir and the nave were completed, while Marguerite

de Valois laid the foundation stone of the portal in 1610. In the church Mgr. Sibour, Archbishop of Paris, was stabbed in January, 1857, by the mad priest Verger. A marble slab marks the spot. The rood screen by Biard, the pulpit carved by Lestocard, and the stained-glass of the sixteenth and seventeenth centuries should be especially noted. Racine and Pascal are buried in the church.

SAINT-EUSTACHE

The church of Saint-Eustache, opposite Les Halles, is one of the largest in Paris. It was begun in 1532 and finished in 1642, and thus is a product of the rival arts which confronted each other—a mixture of late Gothic and Renaissance. It was restored in the middle of the eighteenth century. The interior is 350 feet in length, 150 feet in width, and over 100 feet in height. It is lavishly ornamented. There is a monument to Colbert, the great Minister of Louis XIV. There are admirable frescoes. The organ of Saint-Eustache is celebrated, and on church festivals exceptionally fine music is to be heard. In this church were performed the funeral rites of Mirabeau in 1791, and here was held the Feast of Reason two years later.

SAINT-FRANÇOIS-XAVIER

Saint-François-Xavier is a handsome church standing back from the Boulevard des Invalides. It was built as recently as 1875 by Husson and Uchard, and is chiefly Renaissance in style. There is a small domed tower on either side of the façade.

SAINT-GERMAIN-L'AUXERROIS

Saint-Germain-l'Auxerrois is the old parish church of the Kings of France who lived in the Louvre. It was founded in the sixth century, but was destroyed in the ninth century. The oldest part of the present building dates from the twelfth century, and other portions belong to the thirteenth, fourteenth, fifteenth, sixteenth, and even seventeenth centuries. Dumas gives a spirited account of the massacre of Saint-Bartholomew: the bells of Saint-Germain-l'Auxerrois gave the signal for the murder of Admiral Coligny and the butchery of the Protestants on the night of 24 August, 1572. There can still be seen the pew used by the French Court. Admirable Gothic woodwork, wrought-iron railings, and fifteenth century stained-glass are to be observed.

SAINT-GERMAIN-DES-PRÉS

Saint-Germain-des-Prés, on the Boulevard Saint-Germain, is one of the oldest churches in Paris. Its origins are supposed to lie in the sixth century, though only a few fragments of columns remain. It was Childebert who founded the once-powerful abbey of Saint Germain. Parts of the Church undoubtedly belong to the eleventh and twelfth century, notably the nave. Though it is chiefly Romanesque, portions of the building show a Gothic tendency. The mural paintings—scenes from Old and New Testament—by Flandrin are excellent specimens of modern art. In one of the chapels is a marble to the memory of Descartes.





SAINT-GERVAIS-SAINT-PROTAIS

Saint-Gervais-Saint-Protais, near the Hôtel de Ville, is a mixture of Gothic and Renaissance styles. It was begun in the thirteenth century, but was remodelled three hundred years later. The incongruous classic façade which combines the Doric, Ionic, and Corinthian orders was added in 1616. It contains some interesting stained-glass and paintings and statues. It will be remembered that on Good Friday 1918 a German shell (from the mysterious Big Bertha) brought down the roof on the worshippers and killed about eighty people.

SAINT-JACQUES DU HAUT-PAS

Saint-Jacques du Haut-Pas, in the rue Saint-Jacques, was founded by Monsieur Gaston d'Orléans, the brother of Louis XIII, in the seventeenth century. It is dark and unfurnished. The Jansenists made it their favourite church. In it are buried the Abbé de Saint-Cyran, the Marquise de Sablé, and the Duchesse de Longueville.

SAINT-JOSEPH-DES-CARMES

Saint-Joseph-des-Carmes, in the rue de Vaugirard, dates from the seventeenth century. It was once a chapel of a Carmelite convent. In the crypt are the bodies of 151 priests who were massacred in the garden of the chapel in September 1792.

SAINT-JULIEN-LE-PAUVRE

Saint-Julien-le-Pauvre, in the network of narrow streets on the left bank of the Seine, near the Ile de la Cité, is a tiny church used by Greek Catholics. In the eighth century Saint-Gregory of Tours was sheltered here. In the twelfth century it was restored, and it still contains early sculpture which are masterpieces. Remains of the walls of Philippe-Auguste are to be found in the yard. In the cellar connected with the church is a cabaret with trap-doors and chains.

SAINT-LAURENT

Saint-Laurent (Faubourg Saint-Martin) is a church whose origins are lost in the mists of the early centuries of French history. It seems to have been mentioned in 585. In 1429 it was reconstructed, and 120 years later it was enlarged. The steeple and the portal are, however, modern. The interior decorations, mural paintings, pictures, windows, choir, and high altar, and the marble statue of the Virgin, are interesting. In the station yard of the Gare de l'Est, the Fair of Saint-Laurent was founded in the twelfth century, and from the seventeenth to the end of the eighteenth century it continued under ecclesiastical jurisdiction.

SAINT-LEU-SAINT-GILLES

The little church of Saint-Leu-Saint-Gilles on the Boulevard Sébastopol has a portal of the fourteenth

century. It has been added to in almost every succeeding century. It formed part of the abbey of Saint-Magloire, where penitent women were sheltered.

SAINT-LOUIS-EN-L'ILE

Saint-Louis-en-l'Ile, on the Ile Saint Louis, was erected in the seventeenth century partly by Le Vau. It has a curious open-work spire which was added in the middle of the following century. In it are frescoes and pictures of Ary Scheffer, Coypel, and Chazal; woodwork enriched with enamel, and sculpture executed under the direction of J. B. de Champaigne.

SAINTE-MARGUERITE

Sainte-Marguerite is a church in the Faubourg-Saint-Antoine which was built in 1624 (rebuilt 1712), chiefly memorable because it is supposed that the Dauphin, the ten-year old son of Louis XVI, died in the Temple prison and was buried in the graveyard of this church. This is, however, by no means clear, and the fate of the Dauphin is shrouded in mystery.

SAINT-MÉDARD

Saint-Médard, in the rue Mouffetard, presents an original physiognomy, due to the addition in the sixteenth century of a choir larger than the nave and aisles built in 1480. The former is Renaissance in style, while the latter

are Gothic. There is a painting of Sainte-Geneviève, sometimes attributed to Watteau, and a Christ by Philippe de Champaigne. In the churchyard, now converted into a garden, the pilgrims known as convulsionnaires visited the tombs of the Jansenist Nicole and of François de Paris in the early part of the eighteenth century, indulging in wild orgies and awaiting miracles. The graveyard was closed in 1732, and the authorities were satirized in the verses:

De par le Roi, défense à Dieu De faire miracle en ce lieu!

SAINT-MERRI

Saint-Merri (Rue Saint-Martin) though disfigured by so-called restorers, can still show some admirable Gothic architecture, and windows and decorations by Van Loo. It is said to have been constructed on the spot where the saint had his cell and was interred in the seventh century. The present church was erected in 1520. It lies in the midst of some of the most interesting and picturesque streets of old Paris.

SAINT-NICOLAS-DES-CHAMPS

Saint-Nicolas-des-Champs (rue Réaumur) is a Gothic church which was enlarged in the fifteenth century, while the Renaissance portal, designed by Delorme, was added in 1576. Observe the woodwork of the organ.

SAINT-NICOLAS DU CHARDONNET

Saint-Nicolas du Chardonnet, in the eastern part of the Boulevard Saint-Germain, is a seventeenth-century church of Lebrun. There is a still older square tower, but the exterior is not remarkable. In the interior is a mixture of styles. There is a picture of the Baptism of Christ by Corot. There is a monument to the Lebrun family by Coysevox, and another to the jurist Jérôme Bignon by Girardon.

SAINT-PAUL-SAINT-LOUIS

The church of Saint-Paul-Saint-Louis, formerly known as Saint-Louis, was built for the Jesuits by Louis XIII. Its style is florid, reminiscent of the sixteenth-century Italian churches, and its dome is among the oldest in Paris. In it Richelieu officiated at his first Mass.

SAINT-PHILIPPE-DU-ROULE

Saint-Fhilippe-du-Roule, in the rue de la Boétie, is a basilica in the Classic style built by Chalgrin in 1769. It was enlarged in the middle of last century. There are paintings by Chassériau and stained-glass by Maignan.

SAINT-PIERRE DE MONTMARTRE

The Church of Saint-Pierre de Montmartre is said to be the successor of the earliest Christian church in Paris. Hills are peculiarly associated with religion. It is generally accepted that the old name of Montmartre is Mons Martyrum—the hill where Saint-Denis one of the patron-saints of the city suffered martyrdom in the third century. There are, however, those who would derive the name from Mons Martis, supposing that a temple in honour of Mars existed in Roman days. One can trace Saint-Pierre back to 1147, when it was a dependency of the Abbey of Benedictines. It is interesting for the variety of its architecture.

SAINT-ROCH

The Eglise Saint-Roch, which has begun in 1653, was not finished before 1740. It is built in a florid baroque style. It contains some interesting seventeenth and eighteenth-century works of art. There is a medallion to Corneille who died (1684) at 18 rue d'Argenteuil and is buried in the church. There is a bust of the painter Mignard. There are tombs of the Comte d'Harcourt (1666), Charles de Créquy (1687), and the astronomer Maupertuis (1759). There is a painting of the Healing of the 'Mal des Ardents' by Doyen. Bossuet the preacher, Le Nôtre, the landscape gardener, and the Abbé de l'Epée, the inventor of a deaf and dumb language, are commemorated in the church. Bonaparte, then a young officer, suppressed an insurrection against the Convention in 1795, and the marks of his 'whiff of grapeshot' can still be seen on the building.

SAINT-SÉVERIN

Saint-Séverin, in the Latin Quarter, close to the river,

is approached by quaint streets, some of them dating from the thirteenth century. It is a remarkable piece of architecture though it was built and rebuilt from the thirteenth to the sixteenth century. Styles are intermingled—primitif, rayonnant, flamboyant. The church has been described by Huysmans. It is said to be on a site occupied by a chapel attached to the Palais des Thermes. In the tenth century sentences were rendered between two stone lions here, with the consecrated formula 'Donné entre deux lions'. Recent demolitions in the vicinity have brought to light a graceful cloister and a charnel-house of the fifteenth century.

SAINT-SHIPPICE

Saint-Sulpice, which was completed by the Italian architect Servandoni in 1749, presents a remarkable ourity of line and a happy harmony in the disposition of the façade, composed of Doric and Ionic colonnades superimposed and crowned by two towers. Grant Allen lescribes it as 'a painful monument of declining taste', out I find the general effect excellent. There are eighteen chapels enriched by paintings of Delacroix, Signol, Van Loo, and sculpture by Pradier, Pigalle, Clodion, and Bouchardon. The organ is one of the inest in Europe. The church stands in a peculiarly ecclesiastical quarter. There are shops all around which sell Catholic relics, candles, images of saints, and priestly restments. In the square is a fountain with statues of Bossuet and Fénelon. To the right is the former seminary where Renan was a student.

SAINT-THOMAS-D'AQUIN

Behind the Boulevard Saint-Germain, on the Place Saint-Thomas d'Aquin, the church was begun in the seventeenth century, but was terminated in the nineteenth century. Its portal, with bas-reliefs, forms part of a Renaissance façade. In the interior are frescoes, statuary, and paintings. It is one of the fashionable churches of Paris.

SAINT-VINCENT-DE-PAUL

Saint-Vincent-de-Paul dominates the Place Lafayette. It is a modern construction, but it is on the site of the Hermitage of Saint-Vincent-de-Paul, who died in 1660 after organizing a great missionary society. This congregation also used the building which is now the Prison Saint-Lazare in the rue du Faubourg Saint-Denis. There are paintings by Bouguereau, a bronze Calvary by Rude, and a Christ by Carrier-Belleuse, while the frieze in the nave by Flandrin, on a gold background, is regarded as a masterpiece.

TRINITÉ (LA)

The church of La Trinité, which was designed in 1861 by Ballu, was ambitiously planned to unite grace with austerity, lightness with force. The architect has perhaps not entirely succeeded. There is a porch surmounted by a tower 206 feet in height. There is a great nave with statues of the apostles and saints. In the





square before the church are fountains with marble statues, depicting Faith, Hope, and Charity by Lequesne.

Val-de-Grâce

The Val-de-Grâce church (rue Saint-Jacques) is intended to resemble the church of Saint-Peter in Rome. It was begun by Mansart in 1645, and was continued by Lemercier. The façade is a fine example of the Jesuit style. The dome is very beautiful and is painted by Mignard. The chief decoration is the statuary. Buried in the crypt are the hearts of the princes and princesses of royal persons—Anne of Austria, Queen Henrietta, wife of Charles I of England, and others. The Val-de-Grâce itself was formerly a Benedictine nunnery, founded by the mother of Louis XIV on his birth. It was converted into a military hospital in 1790.

ALPHABETICAL LIST OF PARIS RUES CON-TAINING MEMORABLE HOUSES

To give a full list of Paris streets would convert this guide into a directory. To select a few streets for inclusion must necessarily be somewhat arbitrary. Yet an attempt has been made to notice such rues as contain memorable houses, and though the list is far from being complete, it is fairly representative, and should prove useful. In some cases where a rue has been omitted from this section, it is because reference has been made to it elsewhere. Consult the main section for Boulevards, Avenues, Places, etc.

RUE DE L'ANCIENNE COMÉDIE

The rue de l'Ancienne Comédie owes its name to the fact that at No. 14 was housed the Comédie-Française after the companies of Molière and the Marais were amalgamated in the seventeenth century. Opposite was the Café Procope, which began its career as early as 1689 (it is sometimes described as the first café in Paris), and is rich with memories of Voltaire, Rousseau, the Encyclopaedists, the Revolutionaries and, in our time, of Paul Verlaine. It may be remarked that another resort of Voltaire and the later Revolutionaries is the Café Voltaire, still on the Place de l'Odéon.

Rue d'Anjou

Benjamin Constant, the famous writer, died at No. 29

in 1830. A tablet on No. 8 records that General La Fayette, who helped to give liberty to America and to France, died there in 1834. Fenimore Cooper visited him in this house.

Rue d'Antin

The first house in the rue d'Antin—Nos. I and 3—witnessed the marriage of Bonaparte and Joséphine. The salle has remained intact.

RUE DE L'ARBRE-SEC

No. 4 of this mediaeval-looking street was the Hôtel des Mousquetaires—à la Belle Etoile—of d'Artagnan fame. No. 52 was the house of Prudon, the wine steward of Louis XV: there is a handsome balcony.

RUE DES ARCHIVES

In the rue des Archives is the admirable entrance, with its two towers, to the fourteenth-century mansion of the Connétable de Clisson, afterwards of the Ducs de Guise. No. 78, with its beautiful staircase, was the residence of Marshal Tallard, who was vanquished at Blenheim. The Temple des Billettes, built in 1754 for the Carmelites, is fifteenth-century cloister. Lamennais lived at No. 72. At the corner of the rue des Blancs-Manteaux is the Cabaret de l'Homme Armé, which has persisted from the fifteenth century.

RUE D'ASSAS

At No. 108 Emile Littré compiled his great dictionary of the French language. At No. 44 he died in 1881. At No. 76 lived Jules Michelet, the vivid French historian.

RUE DU BAC

The rue du Bac is so called because a ferry-boat (a bac) across the Seine touched at this point. In the Hôtel de Clermont-Tonnerre, Chateaubriand died in 1848. Madame Récamier visited him daily, though she had become blind. Joseph Fouché, Duc d'Otranto, the notorious Minister of Police under the Empire, lived at No. 28; and No. 44 was the residence of René, Comte de Montalembert.

RUE BEAUTREILLIS

There is a curious clock in the courtyard of No. 6. In No. 7 is an old wooden staircase. The Hôtel Maupertuis, No. 22, contains wood-carvings in Louis XIII style. At 16 the playwright Victorien Sardou was born.

RUE DES BEAUX-ARTS

In the rue des Beaux-Arts (No. 10) lived Prosper Mérimée and Corot. In a little hôtel—Hôtel d'Alsace—Oscar Wilde died (1900) in material and moral misery.

Rue Béranger

At No. 5 is a tablet indicating that the writer of popular songs died there in 1857.

Rue de la Boétie

This street is the home of the picture-dealers. Eugène Sue, author of Les Mystères de Paris, resided at No. 49.

RUE BOISSY-D'ANGLAS

At No. 1 the Duke of Wellington spent some time and at No. 24 the musician Jean-Baptiste Lulli resided.

RUE BONAPARTE

The rue Bonaparte, in which is one of the entrances to the Ecole des Beaux Arts, has a number of shops where engravings and reproductions of pictures are sold. No. 20 was the mansion of César, Duc de Vendôme, son of Henri IV and Gabrielle d'Estrées, after whom the Place Vendôme is named. At No. 8 lived Lacépède, the great naturalist.

RUE DES BONS-ENFANTS

No. 14 was the residence of Brillat-Savarin, celebrated as the author of *Physiologie du Goût*. At No. 19 is the house which was occupied by the Comte de Serrant, the

Chancellor of the Duc d'Orléans. It was afterwards sold to the Regent, and the Comtesse d'Argenson lodged in it.

RUE BRISE-MICHE

Here are the staples and hooks which served to fasten chains across the road for its defence.

Rue de la Bucherie

No. 13 was the Faculté de Médecine from 1472. It was enlarged in the sixteenth century, and at the beginning of the seventeenth an amphitheatre was built. For the past twenty years the premises have been occupied by the Maison des Etudiants.

RUE DE CALAIS

At No. 4 died Hector Berlioz, perhaps France's greatest musician.

RUE CAMBACÉRÈS

Alphonse de Lamartine lived in 1863 at No. 2. He was then an old man and his period of literary activity was at an end.

RUE CASSETTE

At No. 23 died Hippolyte Taine, the great author,

tho is chiefly known for his Ancien Régime and his listory of English Literature.

Rue Chapon

No. 13 was the abode of the Archbishops of Rheims and afterwards of the Bishops of Châlons. It was ceded to the Carmelites in 1619.

RUE CHAPTAL

No. 16 was the studio of Ary Scheffer, the painter to hom Charles Dickens sat in 1856. Here the English ovelist read his *Cricket on the Hearth*.

RUE CHARLES V

No. 12 is the Hôtel d'Aulray where the Marquise de irinvilliers, who was executed for poisoning, lived.

RUE DE LA CHAUSSÉE D'ANTIN

The rue de la Chaussée d'Antin, though only a short treet leading from the Boulevard des Italiens to the hurch of La Trinité, is alive with memories of great aen and women. Rossini lived at No. 2 (now the offices f *The Times*), Chopin at No. 5, Necker at No. 7, and in he same building Edward Gibbon, Madame Roland, and Madame Récamier, stayed. The great Mirabeau died t No. 42.

RUE DU CHERCHE-MIDI

The rue du Cherche-Midi, which crosses the Boulevard Raspail, is so named after an eighteenth-century sign-post with the figure of an astronomer tracing a sun-dial. At 37 Hugo married his cousin Adèle Foucher in 1823. The dreary military prison of Paris stands on the corner of the boulevard.

RUE DE COURCELLES

Charles Dickens resided at 38 in 1846, describing the house as the 'most ridiculous, extraordinary, unparalleled, and preposterous in the world'.

RUE DU CROISSANT

At No. 16 is the old Hôtel Colbert, now a printing works. Some of the old windows and the wrought-iron staircase remain. This street is the axis of the newspaper world. In the café at the corner Jean Jaurès, the great Socialist orator, was shot by a fanatic just before the outbreak of the war in 1914.

RUE CROIX DES PETITS-CHAMPS

At No. 23 is the Hôtel de Gesvres, where Madame de Pompadour once lived with her uncle. There is a ceiling painted in the time of Louis XIII, and a wrought-iron balcony of the seventeenth century.

RUE DESCARTES

In the rue Descartes are the remains (No. 21) of the ld Collège de Boncourt, founded in 1357. No. 30 was onstructed by the Duc d'Orléans, the son of the Regent. at No. 37 the poet Verlaine died in 1896.

Rue des Ecuries d'Artois

No. 6 has an inscription stating that the poet Alfred the Vigny died there in 1863. He had resided in the touse since 1844.

RUE ETIENNE-MARCEL

In the rue Etienne-Marcel (No. 20) is the Tour de fean-Sans-Peur, which was a relic of the Hôtel de Bourgogne, added at the beginning of the fifteenth tentury during the struggle between the Duc de Bourgogne and the Duc d'Orléans. Afterwards the Confrères de la Passion played their mystères in the heatre of the Hôtel de Bourgogne (1547), and twenty rears later the players known as the Comédiens de 'Hôtel de Bourgogne performed here. The Comédie talienne and the Opéra-Comique may be said to have had their birthplace in this mansion.

Rue du Faubourg Saint-Honoré

The rue du Faubourg Saint-Honoré, now filled with ashionable and artistic shops, contains many memorable

houses. The exiled General Changarnier once lived at No. 3, but when the Franco-Prussian war broke out he patriotically offered his sword to the Emperor. At No. 6 lived Jérôme Pétion, who succeeded Bailly as Mayor of Paris in 1791, and was subsequently denounced by Robespierre. At 48 Joseph Siévès, President of the Directory, and Consul with Bonaparte, lived at the beginning of the nineteenth century. At 52 was the residence of the historian and politician, under Louis-Philippe, François Guizot. The Cercle Interallié is at No. 33. No. 39 is the British Embassy. No. 41 was the mansion of Louis Marmont, Duc de Raguse, Marshal of France, victor at Marengo and Wagram. Napoléon accused Marmont of treachery after his downfall. At 43 another French Marshal, Pierre Ruel, Marquis de Bernonville, lived. His mendacious dispatch in which he wrote that after three hours of fighting the enemy was defeated with a loss of 10,000 men, while the French had only lost the little finger of a drummer-boy, is perhaps the most amazing example of its kind. At 45 Adolphe Thiers lived after his resignation from the Presidency of the Republic in 1874. No. 57 is the Palais de l'Elysée. No. 94 was the residence of Chateaubriand after his return to France in 1804. The Marquis de Saint-Lambert, extravagantly praised by Voltaire for his literary talent, lived at 98. At 120 the poet Marquis Stanislas de Boufflers died in 1815; and at 124 lived Lagrange the eminent mathematician. At 214 Gustave Flaubert received his guests on Sundays when he was at Paris. Zola, Daudet, Goncourt, and Turgenieff were among his visitors. He often affected, on these occasions, Turkish trousers. These are only a few of the memorable houses in a street where almost every house is of interest.



FONTAINE DE L'OBSERVATOIRE



LUXEMBOURG PALACE AND GARDENS



RUE DU FIGUIER

This is a picturesque old street containing the Hôtel de Sens, part of the group of mansions composing the Hôtel de Saint-Paul which was demolished in the fifteenth century. No. 17 dates from the fifteenth century. According to some writers Rabelais lived at No. 8.

Rue des Francs-Bourgeois

The rue des Francs-Bourgeois, one of the principal streets of the Marais, is filled with interesting architecture and with historical associations. There is the Musée Carnavalet, at the corner of the rue de Sévigné. No. 30 is the Hôtel de Jean de Fourcy, originally built under Louis XIV. No. 34 was constructed in 1603. No. 42 is a sixteenth-century tower of the Hôtel Hérouët. The Palais des Archives Nationales was constructed by Delamair in 1706 for the Princesse de Soubise. Until the Revolution the Rohan-Soubise families lived in it. It then became national property. The Hôtel d'Albret, a sixteenth-century mansion, built for the Connétable de Montmorency, was restored in the eighteenth century.

Rue François-Miron

The rue François-Miron is rich in fine old houses. No. 82 was the residence of the President Hérault. It has a beautiful balcony and courtyard and a Louis XIV staircase. No. 68 is the Hôtel de Beauvais, designed by Lepautre in 1655. In 1660 Anne of Austria, Mazarin,

and Turenne, watched the solemn entry of Louis XIV and Marie-Thérèse into the city from its balcony.

Rue Galande

In the rue Galande (65) is the Hôtel des Seigneurs de Châtillon. It is a very ancient street with quaint houses. Over a door at No. 42 the story of Saint-Julien-le-Pauvre is told in sculptural relief.

Rue Gay-Lussac

In the rue Gay-Lussac, running from the southern part of the Boulevard Saint-Michel, are various scientific institutions. There is the Institut Océanographique founded by the Prince of Monacco in 1910. In the adjacent rue Pierre-Curie is the Institut du Radium. Farther in the rue Gay-Lussac is the Musée Pédagogique. At the corner of the rue d'Ulm is the Ecole Normale Supérieure, established during the Revolution for the training of professors. In some respects it is regarded as the most distinguished scholastic institute in France.

RUE GEOFFROY-LASNIER

No. 26, constructed for the Connétable de Montmorency, was, at the beginning of the seventeenth century, the Hôtel de Châlons, and thirty years later the Hôtel de Luxembourg. It has a handsome door. D'Annunzio recently occupied the mansion.

RUE DES GRAVILLIERS

At 69 and 70 are remains of the Hôtel d'Estrées, built by the grandfather of the Belle Gabrielle, who was the mistress of Henri IV.

Rue de Grenelle

In the rue de Grenelle are no fewer than four ministries and an embassy. Many famous people have inhabited these beautiful old houses, including the Duc de Montebello, the French Marshal who in a conversation on ancestry remarked, 'I am an ancestor'. A list of the notable eighteenth-century mansions, given by the Comte d'Andigné, includes No. 15, built by Brongniard (1765); No. 25, Hôtel d'Hérissey (1747); No. 71, Hôtel du Président Talon; No. 75, the old Hôtel Maurepas; No. 79, constructed for the Duchesse d'Estrées in 1709 by Robert de Cotte, now the Russian Embassy; No. 85, Hôtel d'Avaray, once inhabited by Horace Walpole; No. 101, Hôtel d'Argenson (1700); No. 122, Hôtel d'Artagnan; No. 138-140, constructed in 1724 for the Comte de Châtillon; No. 127, Hôtel de Chanac (1740); and No. 142, Hôtel de Boufflers (1765).

Rue Jacob

The rue Jacob, well known to writers and artists, is a long and old thoroughfare passing behind the Eglise Saint-Germain-des-Prés. Laurence Sterne stayed in this street (No. 46) in 1762. At 52 died Nicoles Chauveau

Lagarde, the lawyer, who defended Marie-Antoinette. At 18 lived Prospero Merimée, the author of 'Carmen'. Pelletier, the chemist, who discovered quinine, lived at No. 15. At No. 12 resided Anacharsis Clootz, the Prussian baron who was one of the most fanatical Revolutionaries.

Rue Jean-Jacques Rousseau

It is so named in honour of Jean-Jacques Rousseau, who was born at No. 2 on the second storey.

Rue de Jouy

No. 7 is the Hôtel d'Aumont, reconstructed in 1648 by Le Vau for Antoine Scarron, the uncle of the poet.

Rue de la Jussienne

At No. 2 Madame Dubarry lived after the death of Louis XV. In this charming house was organized the speculation in grain which was stigmatized as the 'Pacte de Famine'.

RUE LAFFITTE

In the rue Laffitte, named after a banker, are notable houses. The post office occupies the site of the residence of Madame Tallien, afterwards Princesse de Chimay. No. I was the house of Sir Richard Wallace, who gave Paris drinking fountains; and in this house were accumulated the art treasures now in the Wallace collection in London. At 17 lived the Queen Hortense of Holland. She was the daughter of Joséphine, and married Louis Bonaparte. Here Napoléon III was born in 1808.

RUE LAFAYETTE

The rue Lafayette is noteworthy as one of the longest streets in Paris. It stretches from the rue de la Chaussée d'Antin to the Rond-Point de la Villette. The Gare Saint-Lazare and the Gare du Nord lie to the north. About the rue de Châteaudun are curio-shops, and diamond merchants transact business in the open air and on the tables of little cafés. In the side streets are many financial establishments.

RUE DE LILLE

The rue de Lille is a typically quiet thoroughfare off the Faubourg Saint-Germain. In it have lived Lafayette (No. 119), Turgot (No. 121), Jules Sandeau (No. 19), Condorcet (No. 73), and Prince Eugène de Beauharnais (No. 78). The latter house is now the German Embassy.

Rue des Lombards

As its name suggests, it was the quarter of the Lombard moneylenders. There is an unsubstantial legend that Boccaccio was born in this street.

RUE DU MAIL

There are fine ceilings in the hôtel—No. 5—constructed by Colbert in 1660. No. 7 depended on the Hôtel Colbert. Bonaparte lodged at the Hôtel de Metz in 1790 with others, he and his companions each paying about six sous a day.

Rue des Mathurins

At No. 46 lived Alexis de Tocqueville whose work on Democracy in America initiated a new method of writing living history.

Rue Mazarine

The rue Mazarine is rich in curiosity shops. On the site of No. 12 the Illustre Théâtre of Molière was opened in 1643.

Rue Meslay

No. 46 was the birthplace of George Sand.

RUE MONSIEUR-LE-PRINCE

At 10 rue Monsieur-le-Prince Auguste Comte spent his later years. His rooms are preserved untouched. The father of Positivism has his statue in the Place de la Sorbonne. A street is named after him on the other side of the Luxembourg Gardens. At 22 rue Monsieur-le-Prince the great sculptor Jean-Goujon, who was assassinated on Saint-Bartholomew's Day, 1572, had his studio. Later, it was occupied by Gustave Doré. Longfellow lived at 49.

RUE MONTAIGNE

No. 12 is noteworthy as the residence, in 1874, of Léon Gambetta, who played an inspiring part during the early years of the Third Republic.

Rue du Mont-Thabor

Washington Irving lived for a time at No. 4. Alfred de Musset died at No. 6 in 1857.

RUE MONTHOLON

At No. 9 Franz Liszt lived when he first came to Paris. The Square Montholon is ornamented by a bronze figure of a juggler and his monkey (Monnaie de Singe) by Rolard, marble groups of children by Vignon, and a bronze animal group by Cain.

Rue de Montmorency

The Hôtel Montmorency was inhabited by the family of that name for four centuries. Nicolas Flamel is also

said to have lived at the Maison du Grand Pignon (No. 51).

RUE MONTORGUEIL

No. 32 is the old Cabaret de la Cave, now a restaurant, where the *truands* met after 1760. The court is curious. At 64 is the quaint sixteenth-century coaching inn known as the Compas d'Or, and at 100 was the Cour des Miracles, the haunt of professional beggars who daily recovered their sight and the use of their limbs.

RUE DU MONTPARNASSE

The historian Augustin Thierry resided both at No. 24 and No. 28. The famous professor, Edgar Quinet, lived at No. 32. A tablet on No. 11 reminds us that Sainte-Beuve, the great critic, occupied the house for many years and died there in 1869.

Rue Mouffetard

The rue Mouffetard, behind the Panthéon, traverses a poor district which has kept much of its ancient appearance. Here are many curious signs. There is a fountain dating from 1691, and a little passage, the Marché des Patriarches, where once stood the fourteenth-century Hôtel des Chanac in which resided the Patriarches of Alexandria and Jerusalem. Round and about this street live most of the North Africans who peddle carpets and other oriental products on the terraces of the Paris cafés.

RUE NOTRE-DAME-DE-LORETTE

Adolphe Thiers, the first President of the Republic, lived after the Commune, at No. 27. Emile Gaboriau, the creator of the detective novel, died at 39. Delacroix lived for seven years at 54.

RUE DE LA PAIX

The rue de la Paix has become a synonym of feminine fashion. The great maisons de la mode have gone further afield, and are now to be found in the rue Royale and in the Avenue des Champs-Elysées. Yet the rue de la Paix, with its perfumers' and jewellers' shops, its dressmakers' establishments, its furriers and milliners and shoemakers, is a veritable Aladdin's palace of luxury, and its name is used in a generic sense. It was not always called the rue de la Paix. Napoléon opened it up, and it was called the rue Napoléon until 1814, when he fell and peace was proclaimed. Within a generation it became the smartest corner of the globe. In the glittering days of the Second Empire it reached the height of its brilliance. To-day it is more cosmopolitan than ever, and the richest visitors from North and South America, from the Far and Near East, from every European country are attracted to that short stretch of pavement no bigger than a transatlantic liner.

Rue Pavée

Among the old houses is the Hôtel Lamoignon, built

about 1580 for Diane de France. Lamoignon, President of the Parlement de Paris, occupied it and established it in the middle of the seventeenth century. The Prison of la Force where scores of aristocrats, including the Princesse de Lamballe, were massacred, stood in this street, but has been demolished.

RUE PAYENNE

No. 5, which dates from the beginning of the eighteenth century, has been converted into a temple of Positivism. In it died Clotilde de Vaux, the friend of Auguste Comte. Nos. 11 and 13 is the Hôtel of the Duc de Lude, Grand Master of Artillery in 1675, and one of the admirers of Madame de Sévigné.

Rue de Penthièvre

Benjamin Franklin resided in 1776 at No. 26 when on his mission to secure the aid of France in the War of Independence. Lucien Bonaparte also lived here.

RUE DE LA PERLE

No. I was constructed at the end of the seventeenth century by Libéral Bruant. At No. 14 Tallien resided before IX Thermidor.

RUE DES PETITS-CHAMPS

At No. 57 rue des Petits-Champs, Jean-Jacques Rousseau lived in a garret with Thérèse.

RUE PIROUETTE

At No. 5 is the picturesque fourteenth-century entrance to an old inn.

RUE DE PRONY

At No. 63 Marie Bashkirtseff, the Russian girl artist, whose journal is a source of perennial joy, made her home.

Rue des Quatre-Fils

No. 22 is noteworthy as the residence of the Marquise du Deffand, with its famous salon frequented by the literary circle which included such men as Voltaire, Montesquieu, and Horace Walpole. No. 16 was the residence of the Fermier Général Gigault de Crisenoy.

Rue Quincampoix

In this street the mercers had their head-quarters for five centuries, and the bank of John Law, which gave rise at the beginning of the eighteenth century to a frenzy of speculation was at 43.

RUE DE RENNES

The rue de Rennes is a wide street leading from Saint-Germain-des-Prés to the Gare Montparnasse. The

curious Cour du Dragon (No. 15) is being demolished, and the quaint locksmiths' and other shops will disappear. But above the gateway is still a seventeenth-century carving of a dragon, which used to decorate the barracks of the Mousquetaires Noirs. Behind, is the rue du Dragon, in which lived Bernard Palissy, and in which Victor Hugo wrote his Odes et Ballades.

RUE DE RICHELIEU

At No. 40 is a tablet indicating that here stood the house in which Molière died in 1673. Diderot died at No. 39, and the painter Pierre Mignard lived at 53. Berlioz lived at No. 96 and Meyerbeer at 91. Madame La Pompadour once lived at No. 50. The Fontaine Louvois in the Square Louvois is perhaps the most charming work of Visconti. In the square stood the old opera-house before which the Duc de Berri, son of Charles X, was murdered in 1820 as he was going to watch the dancing of his mistress. In this street, which was pierced by Richelieu, is the Bibliothèque Nationale.

RUE DE RIVOLI

The rue de Rivoli, which begins at the rue Saint-Antoine (leading to the Bastille) ends at the Place de la Concorde. It is a thoroughfare two miles long. The western portion, which runs by the Jardin des Tuileries and the Louvre to the Palais-Royal, is one of the streets best known to the traveller. Under the arcades are many shops, and some of the most fashionable hotels are to be found along this stretch of pavement. There



RUE DE RIVOLI SHOWING LOUVRE AND TUILERIES



ARC DE TRIOMPHE DU CARROUSEL



are notably the Brighton, the Meurice, the Régina, the Continental, and the Crillon, which was the headquarters of the American peace delegation. A statue of Joan of Arc on horseback by Frémiet stands on the Place de Rivoli. It was in this vicinity at the now demolished Porte Saint-Honoré, that Joan of Arc was wounded in 1429. The French Government, a few years ago, when Joan was made a saint by the Church, decided to celebrate her memory officially on a National Fête Day in May. The statue then becomes the rallying-point of numerous ecclesiastical societies and royalists, and is covered with flowers. The western part of the thoroughfare was constructed in the early part of the nineteenth century, and its name is a reference to Bonaparte's battle with the Austrians in 1797. The eastern section is newer and was opened up by Napoléon III. It passes the Hôtel de Ville (Townhall). Beyond is the Marais, one of the most interesting old quarters of Paris.

RUE ROLLIN

At No. 2 is a tablet stating that Blaise Pascal died in the house which stood on this site in 1662.

RUE ROYALE

The rue Royale is a short, broad street between the western end of the boulevards and the Place de la Concorde. In it are many seventeenth-century houses and handsome shops. In 1871 there was a fierce battle between the Communards and the Versailles troops, the latter storming the barricades after great slaughter.

No. 8 was the residence of Madame de Staël who, as Goethe said, broke down the Chinese wall of prejudice which separated Europe from the Empire of German thought and imagination. In her salon mingled La Fayette, Guizot, Wellington, Chateaubriand, Blücher, Sismondi, Benjamin Constant. At No. 9 the Duc de la Rochefoucauld-Lancourt died in 1827. He it was who, when Louis XVI remarked of the Paris disturbances: 'It is an insurrection?', replied, 'No, sire, it is a Revolution'.

RUE DE SAINT-ANGE

No. 20 was the last residence of Maxmilien Robespierre.

RUE SAINT-ANTOINE

The rue Saint-Antoine is an old street along which have roared Revolutionary mobs. It is filled with fine houses, mostly of the seventeenth century. The Lycée Charlemagne, partly of this period, formerly belonged to the Jesuits. The adjoining church, Saint-Paul-Saint Louis, was built for the Society of Jesus by Louis XIII. The Hôtel de Sully (62) was constructed about 1624 by Du Cerceau. Du Cerceau also constructed the Hôtel de Mayenne et d'Ormesson, with its turret and staircase. There is a tablet (No. 5) which indicates the position of the entrance to the Bastille by which the crowd poured into the fortress in 1789; while it was here that a barricade was built in the 1848 Revolution, and where Archbishop Affre, exhorting the people to peace, was shot.

RUE SAINT-CLAUDE

At No. 1 is the house of Joseph Balsamo, called Comte de Cagloistro, reputed Sicilian magician, who was implicated in the necklace scandal which deeply injured Marie-Antoinette. Dumas describes this house in great detail and with a wealth of imagination.

RUE SAINT-DOMINIQUE

In the rue Saint-Dominique is the War Ministry. Among many memorable houses is that of Cambacérès, President of the Senate under Napoléon (No. 62). No. 57 was built in 1784 by Brongniart for the Princesse de Monaco; and No. 28 in 1710 for the Comte d'Auvergne. The Hôtel de Comminges (No. 45) was constructed in 1728; the Hôtel de Tavannes (Nos. 3-5) in 1728. Boffrand built No. I with its oval court for Amelot de Gournay, Ambassador. Gustave Doré lived at No. 7; and during his prolific period, when thousands of illustrations came from his pen, is said not to have slept three hours out of the twenty-four.

RUE SAINT-FLORENTIN

The Hôtel Infantado was the residence of Talleyrand. In this palace, heroes, thinkers, conquerors, and kings passed—Napoléon Sieyès, Madame de Staël, Chateaubriand, Alexander I of Russia, Louis XVIII, Louis-Philippe. In this hôtel the demission of Napoléon and the recall of the Bourbons were decided. Lazare Carnot,

one of the foremost Revolutionaries, controlling vas armies, also resided at an earlier date in this house.

RUE SAINT-GEORGES

Emile and Madame de Girardin—the famous Delphin Gay—lived at No. 11. Henri Murger, author of L Vie de Bohême, the son of a concierge, was born at No. 19. François Aubert, musical composer, lived for thirt years at No. 24. At No. 43 the brothers Jules an Edmond de Goncourt once lived.

RUE SAINT-GILLES

At No. 10 lived the Comtesse de la Motte of the diamond necklace plot,

Rue Saint-Honoré

No. 347 was the residence of Madame Geoffrin—whos salon was the resort of Diderot, d'Alembert, Marmonte Horace Walpole, Hume, and Gibbon. At No. 96 is tablet stating that Molière's birthplace was on this site At 398 was the house of the cabinet-maker Duplay, when Robespierre lodged, and at the corner of the rue Saint Florentin was the Cabaret du Saint-Esprit, where, under the Terror, people congregated to watch the tumbrit going by.

RUE SAINT-JACQUES

The rue Saint-Jacques, probably an old Roman way

and in the Middle Ages the principal thoroughfare of the Rive Gauche is certainly one of the most picturesque streets in Paris. In it are buildings which were once convents or monasteries. Thus the Schola Cantorum, a conservatory of music established by Vincent d'Indy, was once a monastery of English Benedictines, founded in the seventeenth century. In the chapel James II was buried. Behind the courtyard of No. 284 are columns which mark the former entrance to the Crypte du Carmel, a relic of the Carmelite convent to which Luoise de La Vallière, mistress of Louis XIV, retired. Round the corner, in the rue des Feuillantines, was formerly the Convent des Feuillantines. The boyhood of Victor Hugo was spent in this building. The Valde-Grâce was inhabited by the nuns of Val Profondan abbaye which was originally founded at Bièvres in the eleventh century and later removed to Paris. The Deaf and Dumb Asylum at the corner of the rue de l'Abbéde-l'Epée (it was founded by the abbé, who invented a dumb language in 1770) was once the seminary of Saint-Magloire. There is a sombre seventeenth-century church—Saint-Jacques-du-Haut-Pas-which belonged to the Jansenists. But the old street has other associations. About the end of the thirteenth century, Jean de Meung, one of the authors of the Roman de la Rose, lived where is now the house No. 218.

RUE SAINT-JULIEN-LE-PAUVRE

Besides the little church of Saint-Julien-le-Pauvre, parts of which are older than the oldest parts of Notre-Dame, and in the courtyard of which is a fragment of the Philippe-Auguste wall, there are picturesque houses. No. 14 was the Hôtel d'Isaac de Laffemas, Governor of the Petit Châtelet, to whom the students referred their quarrels.

RUE SAINT-LAZARE

Chopin died at No. 9 and Madame Vigée-Lebrun at No. 29.

Rue Saint-Louis-en-L'Ile

No. 51 was formerly the Archevêché. It is known as the Hôtel Chenizot. Its balcony is sustained by chimeras. There is a fine door and an interesting court. The church of Saint-Louis-en-l'lle was begun by Le Vau in 1664, and finished by Doucet in 1726. The open-work spire was added fifteen years later. At No. 7 is an arcade of the house of Le Ragois de Bretonvilliers, President of the Chambre des Comptes, which was constructed in 1640 by Jean Du Cerceau. The pretty pavilion at No. 1 formed part of the Hôtel de Bretonvilliers. No. 2 is the Hôtel Lambert, a seventeenth-century building by Le Vau decorated by Le Brun, Patel, Romanelli, Watteau, and Frémiet. Both Voltaire and Rousseau were guests in this house.

RUE DE SEINE

The rue de Seine, from the Institut to the Luxembourg, contains many interesting houses—35 was the residence of Geoffrey-Saint-Hilaire, and also of Cuvier; at No. 10 lived the painter David; at No. 6 is the pavilion of Marguerite de Valois, the repudiated wife of Henri VI.

RUE DE SÈVRES

The rue de Sèvres is particularly associated with Madame Récamier. Her salon at No. 16 was the resort of all the distinguished members of French society. Chateaubriand in his old age was the most assiduous frequenter of her drawing-room.

RUE SOUFFLOT

The rue Soufflot, opposite the Luxembourg Gardens, leading to the Panthéon, is noteworthy because in it is the site of the Parloir aux Bourgeois, the forerunner of the Municipal Council. A tablet on No. 20 marks the spot. At No. 14 was the Dominican convent where Albertus Magnus and Saint-Thomas Aquinus taught.

RUE DE SENTIER

The rue du Sentier is the centre of the silk industry. In it are the offices of the Daily Mail. Historically, it is interesting in that at No. 33 Madame de Pompadour lived at the time of her marriage with Lenormand d'Etoiles, and at No. 22 Lenormand d'Etoiles lived after his separation from the King's mistress. At 23 lived President Hénault, the friend of Louis XV's neglected wife, Marie Leszczynska.

Rue de Sévigné

In the rue de Sévigné (besides the Musée Carnavalet,

which is at the corner of the rue des Francs-Bourgeois) are some notable houses. No. 29 was built by Bullet in 1687, and is now an Institut d'Historie de Géographie et d'Economie Urbaine. No. 11 is the Petit Hôtel Lamoignon, which housed the Théâtre du Marais.

RUE TAITBOUT

Such notables as Talleyrand (No. 24) lived in this street, and it was there that General Bonaparte partly planned the coup d'état of XVIII Brumaire. Louis Blanc, who played a stormy part in the struggle of 1848, lived at No. 2, and afterwards fled to England. Jefferson, American Minister, had an apartment in this street before the Revolution.

RUE THORIGNY

There are few finer houses in Paris than No. 5, which is known as the Hôtel Salé. Aubert de Fontenay made a huge fortune out of the salt gabelle, and had this sumptuous place built in 1626. Other inhabitants were the Maréchal de Villeroy, and Mgr. de Juigné, Archbishop of Paris.

RUE DE LA TOUR DES DAMES

This street, near the Trinité church, is filled with historical reminiscences. For example, the famous actress Mademoiselle Mars lived at No. 1. Talma, the tragedian, died at No. 9. The Marquis de Saint-Cyr, Marshal of France, resided at No. 7. It is related of



AVENUE DE L'OPÉRA



PLACE VENDÔME



nim, after the Revolution, wishing to obtain a passport, ne gave his name as Monsieur de Saint-Cyr. He was informed that 'de' had been suppressed. 'Very well', he replied, 'write Monsieur Saint-Cyr'. He was told that there were no more 'saints'. 'Then call me Monsieur Cyr,' he said. The clerk returned: 'There is no Sire: we have decapitated the tyrant'. At No. s lived the painter Horace Vernet, and at No. 7 the painter Paul Delaroche.

Rue des Tournelles

No. 28 is a mansion built for himself by Hardouin Mansart in the seventeenth century. Its ceiling paintings are ascribed to Mignard. The celebrated courtisane Ninon de Lenclos at one time occupied it.

RUE TRONCHET

Frédéric Chopin lived for a short time at No. 5, and the Abbé Robert de Lamennais, the brilliant religious writer, at No. 13.

Rue de Turenne

In the rue de Turenne (No. 23) is the Hôtel d'Edouard Colbert de Villacerf, Intendent of the King in 1660. It is from the courtyard that the construction can best be appreciated. No. 34 is the Hôtel de Tresmes (1650.) No. 36 is the Hôtel de Vitry. At No. 41 is the Fontaine de Joyeuse (1687). No. 54 is the Hôtel de Bourges, of the early eighteenth century. The site of the mansion

of the great Maréchal de Turenne is now occupied by the church of Saint-Denis du Saint-Sacrement. At No. 56 the bitter-tongued Scarron lived with his wife, who afterwards became Madame de Maintenon. There are bas-reliefs on the Delaunay mansion at No. 76, and in the courtyard an enormous rock is surmounted by a Neptune. No. 65 is called the Hôtel de Pologne. It belonged in 1662 to Messire Louis Doublet.

RUE DE VALOIS

No. 20 is the Hôtel de La Fontaine-Martel where Voltaire once lived. No. 10 shows an interesting façade of the Hôtel de la Chancellerie d'Orléans. The Restaurant du Bœuf à la Mode occupies premises originally constructed for Richelieu.

RUE DE VARENNE

In the rue de Varenne there is a ministry and ar embassy, and many handsome mansions. The Prince de Talleyrand, the most famous of diplomatists, stayed in No. 57; and forty years later—in 1848, when the Second Republic was proclaimed—Eugène Cavaignac the chief of the Pouvoir Executif, and afterwards a riva candidate to Louis Napoléon, was the occupant of the same house. No. 73 is the Hôtel de Broglie (1775) 69 was built in 1714 for the Marquis de Seissac, the Grand Master of the Wardrobe of Louis XIV; 78 dates fron 1712; and 58 from 1750. Notable too are 55, Hôtel d'Angennes (1699); 56, Hôtel de Gouffier (1760); and 74 Hôtel de Jancourt (1787).

RUE DE VAUGIRARD

The rue de Vaugirard is the longest street in Paris. It stretches from the Boulevard Saint-Michel to the Porte de Versailles. It contains the Palais du Luxembourg. In it and around it lived many famous men, and the three musketeers of Dumas have many associations with the quarter, which comprises the rue Servan-

doni, the rue Férou, and the rue Cassette.

In the rue Cassette died Taine in 1893; in the rue Saint-Placide the poet Hégésippe Moreau. In the rue Racine George Sand lived at No. 3 and Longfellow at No. 5. In the rue de Vaugirard itself is the Carmelite convent (No. 70) dating from Louis XIII, where 151 priests were massacred in 1792. Their bodies lie in the crypt. Lamennais lived at 108. Laplace resided at 51. At 20 the sculptor David d'Angers worked, and in the same building the prince of critics, Jules Janin, who was visited by Thackeray, wrote and thought. Condorcet when proscribed found an asylum at 15 rue Servandoni. The rue de Tournon had many illustrious tenants, including Honoré de Balzac, Ledru-Rollin, the extraordinary fortune-teller Marie Lenormand, who foretold their doom to the Princesse de Lamballe, Marat, Robespierre, and Saint-Just (at No. 5).

RUE DE VENISE

The rue de Venise takes us back to the fourteenth century. It is one of the oldest streets of Paris. The earliest moneylenders lived here. At 27 was the Cabaret de l'Epée de Bois, which Racine and Marivaux are said to have frequented.

Rue de Ventadour

No. 45 was the house of the musician Lulli, which was constructed by Gittard, with money borrowed from Moliére.

RUE VIELLE-DU-TEMPLE

In the rue Vielle-du-Temple are many old houses. No. 47, the Hôtel de Hollande, stands on the site of the house before which the Duc d'Orleans was murdered in 1407. In the present house Beaumarchais wrote the Marriage de Figaro. No. 15 is the Hôtel de Vibray; No. 4. the Hôtel de Bragelonne; No. 19 is the site of the famous Théâtre du Marais, where was first performed Corneille's plays. At 54 stood the Hôtel Barbette, where Queen Isabeau de Bavière resided, and the Gothic turret of the later Hôtel Herouët was constructed in 1528. No. 87 is the Hôtel de Strasbourg, or de Rohan, built in the second decade of the eighteenth century, and occupied by the four Bishops of Strasbourg, who were members of the Rohan family. One of them was compromised in the affair of the diamond necklace. The place was until recently used as the Imprimerie Nationale. In it is an exquisite salon, known as the Cabinet des Singes, with paintings of apes by Huet. There are other decorations by Boucher.

Rue de la Ville l'Evêque

At No. 23 lived Count Molé, Minister of Foreign Affairs under Louis-Philippe. At No. 16 lived the Marquis de Grouchy, Marshal of France, who was criticized by Napoléon by having caused the defeat of Waterloo. François Guizot the historian resided at No. 3.

RUE VISCONTI

The Rue Visconti in the interesting quarter about the Ecole des Beaux-Arts is full of memories—memories of Racine (No. 19), of Adrienne Lecouvreur, who died in the arms of Maréchal de Saxe, (also at No. 19), of Balzac who had a printing business (No. 27), of the painters Delaroche and Delacroix (again at No. 27).

Rue de L'Université

In the rue de l'Université are many handsome houses, among which may be specially indicated No. 51, constructed by Lassurance at the beginning of the eighteenth century; No. 24, constructed by Servandoni and remarkable for its grace; No. 21, the Hôtel de Bragelonne, of the seventeenth century; and No. 15, also of the seventeenth century. Talma, the tragedian, once lived at No. 14; and Chaveau-Lagarde, the advocate who defended Charlotte Corday and Marie-Antoinette at No. 18. Chateaubriand lived for five years at No. 25. Other famous men who have inhabited this street are Alphonse Daudet, the Duc de Broglie, and Benjamin Franklin, whose first lodgings in Paris were here.

OUTSIDE PARIS

PARIS, though strictly circumscribed geographically, cannot be regarded by the visitor as confined to the fortifications. There are cities which are more or less unrelated to their surroundings, but it is impossible to dissociate Paris from Saint-Denis, where the French kings lie buried; from Saint-Germain-en-Laye, where a royal palace existed from early times; from Versailles, which saw the apogee and the decline of the French Monarchy; from Fontainebleau, in whose palace many memorable events have taken place. These towns are in some sense, part of Paris. They can scarcely be considered as detached. Round and about the capital are many other pleasant or remarkable spots to which excursions might well be made. But these environs are like the environs of any other city—they can be seen or neglected in accordance with the time and inclination o the visitor. He cannot, however, afford to neglec-Versailles, Fontainebleau, Saint-Denis, and Saint-Germain. Saint-Denis is only five miles from Paris while Fontainebleau is nearly forty, but, near or far, they are, as it were, important annexes of Paris. For this reason, although in general nothing is said about the famous places within easy reach of Paris in this book it is impossible to omit a few notes on the historica buildings outside Paris which it is indispensable to see.

I. FONTAINEBLEAU

The Château of Fontainebleau is an admirable specimes of Renaissance architecture. It stands on the sit

f a fort built by Louis XII in 1162, but the greater part f the existing edifice was built by François I or by Henri V. Many stories are told of the Royal fortress in the nidst of the forest. Thomas à Becket in the twelfth entury consecrated a chapel here. Philippe-le-Bel, ouis-le-Hutin, Philippe-le-Long and Charles-le-Bel vere born at Fontainebleau. When François I truly reated the palace he gathered around him a group of talian painters and sculptors. It included Primaticcio. Henry IV extended and improved the place. His son ouis XIII was born within its walls. Queen Henrietta Maria of England came to Fontainebleau in 1644. The evocation of the Edict of Nantes was signed by Louis (IV in 1685. Both Louis XIV and Louis XV made Versailles their favourite residence, but nevertheless, luring the reign of the latter monarch, many distinguished oreigners, including Peter the Great, were received t Fontainebleau. One enters by the large courtyard alled Cour du Cheval Blanc, or Cour des Adieux, where Napoléon I bade farewell to his guards on 4 April 1814 pefore leaving for Elba, and where the following year he eviewed his troops on his return before marching on 'aris. Thus we are at once reminded of Napoléon's ssociations with the palace. Napoléon spent large ums of money on its decoration. He made it his summer esidence. He kept Pope Pius VII a prisoner here, and aused him to renounce temporal power. The horsehoe staircase—Escalier en Fer-à-Cheval—was built under Louis XIII by Du Cerceau. It is a double flight of teps before the central pavilion. On the left is the Chapelle de la Sainte-Trinté built by François I in 1529 nd afterwards decorated by Henri IV. The ceiling was painted by Frémiet. The ornate Italian altar lates from Louis XIII. Louis XV was married here

in 1725 to Marie Leszczynska. The apartments of Napoléon I are on the first floor of a wing built by Louis XV. There is the Salle d'Abdication with the table on which the Emperor wrote his renunciation in 1814. There is a bedroom which was occupied by the Emperor and Marie-Louise and which contains the

cradle of the little King of Rome. The ceiling of the Cabinet de Travail was painted by Regnault. In other rooms are mementoes of Napoléon. The Salle du Conseil, which was decorated by Boucher and Van Loo, has furniture of the Louis XV period, with Beauvais tapestry and Gobelins hangings. The Salle du Trône has a wonderful rock crystal chandelier, a fine Henri IV ceiling, and a portrait of Louis XIII. In the apartments of Marie-Antoinette the Queen's bedroom is gorgeously decorated and the silk hangings of the bed presented by the city of Lyons on the occasion of her marriage to Louis XVI are carefully preserved Four other Maries occupied this room in succession There was Marie de Médicis, wife of Henri IV, Marie-Thérèse, wife of Louis XIV, Marie-Louise, wife of Napoleon, and Marie-Amelie, wife of Louis Philippe In addition it was occupied by Joséphine, whom Napoléon I divorced, and by the Empress Eugénie, wife of Napoléon III. The Library was built by Henri IV though subsequently remodelled and was named Galerie de Diane, after Diane de Poitiers. The Salon de Réception, looking on the Cour Ovale, comprises the Salle Louis XIII in which that King was born, the Salle de Saint-Louis, and the Salle des Gardes. Here is the firs mirror brought to France-presented to Marie de Médicis by the Republic of Venice. The salons contain admirable Gobelins, and Flemish tapestry, beside paintings of episodes in the life of Henri IV, sculptures by Primaticcio, figures ascribed to Jean-Goujon; and frescoes by Niccolo dell' Abbate ornament the Escalier du Roi. The apartments of Madame de Maintenon are furnished by Boulle. The Salle des Fêtes, or Galerie Henri II, is regarded as perhaps the most magnificent room in Europe. The initials of Henri and of Diane de Poitiers are entertwined. There are large mythological paintings designed by Primaticcio and executed by Niccolo dell' Abbate, though afterwards restored. Then there is the Galerie de François I in the most beautiful Renaissance style and the apartments of the Reines Mères and of Pope Pius VII. They are richly furnished. Queen Victoria on her visit to Fontainebleau occupied these rooms. There are also the apartments of Louis XV and the curiously named Galerie des Assiettes adorned with porcelain plates with views of royal residences. In the palace is a Chinese Museum. The grounds of the palace, entered from the Cour de la Fontaine, have a pond famous for its century-old carp; the Jardin Anglais laid out for Napoléon I; the Porte Dorée, dating from the reign of François I, decorated by Primaticcio; the Parterre, laid out under Henri IV; the Jardin de Diane and its fountain and Renaissance architecture; the Porte Dauphine, under which Louis XIII was baptized; the Canal; the Park, with its labyrinth and the Treille du Roy, a vinery which yields a large crop of white grapes. The visitor should take a drive in the picturesque forest.

II. SAINT-DENIS

The town of Saint-Denis, on the northern side of Paris, contains the Basilica, in which are the tombs of the Kings of France. Around the church has grown up an industrial conglomeration. When the martyred Bishop of Paris, Saint-Dionysius, or Saint-Denis, walked, according to legend, from Montmartre, carrying his head in his hand, it was on this spot that his miraculous pilgrimage terminated. A chapel was erected over his grave. Sainte-Geneviève later-in the fifth centuryrestored it, and it is recorded that Dagobert, King of the Franks in the early part of the seventh century, built a church with an abbey on the sacred site. Dagobert himself was buried in the church, which became the recognized burial-place of the French monarchs. The present building was apparently begun as early as II2I-before Notre-Dame. The earliest parts (of the Abbot Ségur) are in Romanesque style, retaining the round Roman arch, but in the course of construction the Gothic style was developed. These Romanesque arches will be found in the crypt beneath the choir. The façade and the apse show the Gothic tendency. They are irregular and lacking in unity. A good deal of the church was rebuilt by Pierre de Montereau in the later part of the thirteenth century. The beautiful rose window and the door in the south transept are of this period. In 1430 the church was sacked. Joan of Arc dedicated her armour on the altar. Here Henri IV abjured Protestantism. During the Revolution the crypt was broken down and the remains of the Kings of France were thrown into a common grave. Napoléon married Marie-Louise in the sacred building. Louis XVIII caused the bodies of the kings to be replaced after the Restoration, and to Saint-Denis he transferred the remains of Louis XVI and Marie-Antoinette. The alterations of the architect Debret in the nineteentl century were unhappy, but Viollet-le-Duc did much to repair the damage, and as far as possible this great historic monument has been restored to its original condition. During the war a great explosion at La Courneuve (March 1918) shattered part of the ancient fabric. The oldest tombs have perished and the best of them belong to the Renaissance period. The interior is exceedingly beautiful, though most of the stained-glass, dating only from the nineteenth century, is unworthy of the building.

III. SAINT-GERMAIN-EN-LAYE

On the road to Saint-Germain-en-Laye one passes La Malmaison, the famous château which was built for Joséphine and which is of great historic interest. The Empress definitely retired here after her divorce. There are many relics of her and of Napoléon in the various rooms. Farther on, thirteen miles from Paris, on a high ridge overlooking the Seine, is the old town of Saint-Germain-en-Laye. A royal palace existed here from earliest times. There was a castle built in the twelfth century by Louis-le-Gros. Saint-Louis added a chapel in the thirteenth century, generally attributed to Pierre de Montereau. The place was burnt down and rebuilt on several occasions. François I gave it its present appearance; though other parts of it were constructed by Henri II and Henri IV on the edge of the cliff—the Château Neuf, of which the Pavillon Henri IV remains. François I was married here.

It became a place of refuge for Henrietta-Maria, wife of Charles I, and when James II was exile, Louis XIV, who had removed his Court to Versailles, allowed the English king to reside at Saint-Germain. James II died there and was buried in the church close

by. The château has been put to many purposes. Under the Empire it was a cavalry school. Under the Restoration it was a barracks. Then it became a military prison. Napoléon III made it a museum of national antiquities, and its prehistoric and Gallic collections are remarkable. At the beginning of the present century the château was restored. From the terrace, which extends for a mile and a half along the ridge, an extraordinary panoramic view of Paris, with the winding Seine and the surrounding country broken only by the Mont Valérien and Montmartre, can be obtained. The forest of Saint-Germain, in the loop of the Seine, is filled with fine oaks. In it is held the annual Fête des Loges, so-called after a country seat, Les Loges, built in the forest by Anne of Austria. It may be added that the Treaty of Peace with Austria was signed in the palace in 1919.

IV. VERSAILLES

A visit to Versailles will be well repaid, even to those who find the architecture of the palace cold and formal and the disposition of the gardens too artificial and geometrical. Versailles enables one to understand the France of the seventeenth and eighteenth centuries. In the galleries of Hardouin-Mansart, and in the alleys, clipped and trimmed, of Le Nôtre, is the atmosphere of the powdered world of Dubarrys and Pompadours. The affectation of Boucher, Watteau, and Van Loo is, in these surroundings, given a point and a reality. The history of Versailles is comparatively brief. It does not even cover the reigns of Louis XIV, Louis XV, and Louis XVI. Yet remarkable events were compressed into that period. Louis XIII built a hunting lodge in



VERSAILLES PALACE



BOIS DE BOULOGNE



the little village, as it then was, in 1624, and the hunting lodge developed into a château which was the forerunner of the remarkable monument to the glory of the Roi Soleil. It was in 1661 that Louis XIV entrusted Le Vau with the building of a splendid palace in Renaissance style, and Le Nôtre began to plan the park. The old château was the nucleus of the new. Later additions had an Italian character. Le Vau died in 1670. François d'Orbay took up his task. Charles le Brun looked after the interior decoration. In 1676 Hardouin-Mansart was appointed chief architect. He proceeded to remodel the palace. The main body was considerably altered and the great north and south wings were built. Again, he constructed the Orangerie and the Cent-Marches and began the chapel (finished by Robert de Cotte). Mansart also built the Château de Clagny for Madame de Montespan, and the Château de Marly, and the Grand Trianon. The first two have disappeared. The figures which are often given with regard to the cost of Versailles are somewhat misleading, since they are not reckoned in terms of money of our time. It is possible that, translated into modern money, Versailles has cost anything from five millard francs to ten milliard francs. The upkeep called for prodigious sums. The whole town of Versailles, with its imposing avenues and its fine mansions, was erected around and for the palace. It is said that more than 30,000 workmen and 60,000 horses were employed at one time in levelling the terraces of the garden, draining the grounds, making a road to Paris, and building the château. It was necessary to provide an elaborate system to supply the fountains with water. At Marly a machine was made to bring water from the Seine. There was a later attempt to divert the course of the Eure by the Aqueduct of Maintenon. About 1680 Louis XIV permanently established his Court at Versailles, deserting Saint-Germain. The Monarchy was there carried to the summit of its power. Politically, France was supreme; and the fêtes at Versailles were of unparalleled brilliance. It is curious to reflect that the chief seat of French courtly magnificence was afterwards to become the cradle of the Revolution, and was to witness the beginning of the downfall of the French Monarchy. The vicissitudes of Versailles make it perhaps the most dramatic of the French palaces. The end of Louis XIV's reign already saw a decline. Philippe d'Orléans, who was Regent during the minority of Louis XV, completely changed the tone and Court life became scandalous. It was in the palace that he died in 1723. After him Louis XV flaunted his mistresses. For Madame de Pompadour and Madame Dubarry new royal apartments were built, besides a colonnaded pavilion, a portion of the opera-house, and the Petit Trianon. The architect at this time was Gabriel. Around the Petit Trianon, a rustic village was composed for Marie-Antoinette, and Louis XVI caused a suite of apartments to be installed for the Queen. It is to be noted that the Treaty of Versailles of 1783, which consecrated the Independence of the United States, was signed here. In the gardens of Versailles, by the Bosquet de la Reine, Cardinal de Rohan was tricked into believing that the Queen gave him a midnight rendezvous, and his vanity made him an easy prey for the adventuress, Jeanne de la Motte, who stole the famous necklace with his unconscious complicity, and brought suspicion on Marie-Antoinette-suspicion which told heavily against her when the Revolution began to groan. With Versailles the Revolution is closely associated. Here met the Etats-Généraux in 1789, and on 20 June the Deputies of the Third Estate formed themselves into a National Assembly. In the tennis court they took the oath not to separate until they had given France a Constitution. In October the palace was invaded by the Paris mob and the King and Oueen were forced to take up their abode in the Tuileries. That was the end of Versailles as a place of permanent residence, though Napoléon sometimes lived at the Grand Trianon. The Czar Alexander and the King of Prussia occupied it when Napoléon fell in 1814. Although under the Restoration another colonnaded pavilion was built, the place was deserted. Louis-Philippe restored the building, and converted it into a museum. When in 1870 the Prussians marched on Paris, Versailles became their headquarters, and the palace was turned into a hospital. It was in the Galerie des Glaces, in January of the following year, that the King of Prussia was crowned German Emperor. Strange that it was here, in this same Galerie, that in June 1919 the Peace Treaty was signed which dethroned the House of the Hohenzollerns! The Third Republic of France was proclaimed at Versailles in 1875. Afterwards the French Parliament returned to Paris but the Chamber and the Senate still meet at Versailles for the purpose of electing the President. There is much to be seen at Versailles. In the Place d'Armes are groups of sculpture, and in the Avant-Cour are statues. The Cour de Marbre, which was the original courtyard of Louis XIII's château is charming. Entering the palace the visitor will find himself in a series of rooms containing historical paintings from the days of Charlemagne. In the Galerie de Sculpture are royal monuments. The Salle des Croisades contains pictures relating to the Crusades. In many other rooms are the works of notable French painters-battle-scenes 230 PARIS

and portraits. There are a number of busts and statues by Houdon of celebrities. The Galerie des Batailles, which is nearly 400 feet long, is elaborately decorated. In it are pictures of the leading events in French military history. The apartments of Madame de Maintenon, with its portraits by Mignard and Le Brun, can be seen. The grand apartments of the King and of the Queen are shown. The Galerie des Glaces, with its seventeen windows overlooking the gardens, and its walls covered with mirrors, was used as a State ball-room. In the various salons are Gobelins tapestries and Savonnerie carpets. The chapel, which is an architectural masterpiece, remains intact, with its high altar of marble and gilded bronze. In the so-called attiques are many interesting historical paintings from the fifteenth century to the middle of the nineteenth century. Every step one takes in the Château de Versailles evokes a person or an event made familiar to us by the pages of history. The park and gardens are ornamented with canals and basins and magnificent fountains and bosquets. One may especially note the Fontaine d'Apollon, and the Bosquet de la Colonnade with its thirty-two columns in coloured marble and Girardon's masterpiece. The Bassin de Neptune is perhaps the most celebrated piece of work of its kind in Europe. When the fountains play, great crowds throng to Versailles to see these marvellous Grandes Eaux. To the north of the Grand Canal is an enclosure in which are the Grand Trianon and the Petit Trianon. The former is a beautiful one-storey villa with sumptous marble ornamentation constructed for Madame de Maintenon. In it are decorations, furniture, and relics of its various occupants. The Petit Trianon, though originally used by the King's mistresses, is particularly associated with Marie-Antoinette, who made it her favourite resort. In the gardens are cottages forming a hamlet in which the Court ladies amused themselves by playing at peasant life.

Within a radius of fifty miles of Paris are scores of beauty-spots and of places of historical interest. To enumerate them does not fall within the scope of this work, but one should not conclude without mentioning Barbizon, where Théodore Rousseau and Millet painted; Chantilly, a little racing town with its château; Chartres with its cathedral; Compiègne, where Charlemagne first built the *château*; Ermenonville, where Jean-Jacques Rousseau died; Maisons Laffitte, with its racecourse and château; Mantes, with its beautiful churches; Melun which is referred to by Cæsar; Pierrefonds, in which there is a restored feudal castle; Rambouillet, whose château, built for François I, is the summer residence of the President; Sceaux-Robinson, a holidaymaker's resort, with restaurants in the tree-tops; Saint-Cloud, a Paris suburb which owes its name to a monastery founded by Saint-Clodoald, grandson of Clovis, and in whose palace Napoléon proclaimed himself First Consul. These are only a few of the contents of the rich, historical museum and natural garden known as the Ile-de-France.



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